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Annual Booking Issue

FEBRUARY 10, 1942

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Founded in 1898 by JOHN C. FREUND

New Company Gives 'Macbeth' and 'Pique Dame' FIFTH FALL SEASON BEGUN BY ST. LOUIS

Probable First American Performances of Paris Version of Verdi Work Given with Jess Walters and Florence Kirk

Orchestra Led by Busch

Tchaikovsky Opera Conducted by Adler—Johnson, Kenyon, Eustis and Darwin Sing Leads—Wallerstein Makes Debut as Stage Director

By OSCAR THOMPSON

PERFORMANCES of Tchaikovsky's 'Pique Dame' in an English translation and Verdi's 'Macbeth' in the original Italian (more properly 'Macbetto') have given the New Opera Company further opportunities to test the public's desire for opera in a relatively small frame, presented by American singers. Not all of the houses have been full, but the enthusiasm with which each of the new productions has been greeted has indicated that there exists at least a nucleus on which such a venture may hope to build continuing support.

Whether the second or Paris version of 'Macbeth'—that used in the company's performances at the Forty-fourth Street Theatre—ever had been heard previously in America was something no one seemed to know. It is a matter of record that 'Macbeth' was sung at Niblo's Garden in New York on April 24, 1850, just a little more than three years after its premiere, which took place at Florence on March 14, 1847. But that was the original. Even in that first version (and much of the score was left unaltered when Verdi went back to it) this is not such "early" Verdi. 'Macbeth' preceded 'Luisa Miller' by two years, 'Rigoletto' by four and 'Trovatore' and 'Traviata' by six. Verdi was thirty-four when he composed it. The libretto by Francesco Piave was merely a versified adaptation of Verdi's own prose text.

Paris Revision Also Failure

The revision was brought out in the French capital on April 21, 1865, eighteen years after the premiere, when Verdi was fifty-two, and came between 'Forza del Destino' and 'Don Carlos', the second of which also was written for Paris. Neither the Florence nor the Paris premiere was a success. In its amended form, the opera slumbered soundly through most of the years intervening between its Paris production and the so-called Verdi renaissance of the nineteen twenties in Central Europe. Fritz Busch, who conducted the New Opera Company's performances, beginning on Oct. 24, had produced 'Macbeth' at Dresden, and later conducted it at one of the Glyndebourne Festivals in England.

Verdi, who considered himself some-

(Continued on page 6)



Ilse Bing
Jess Walters as Macbeth



Fred Fehl
Florence Kirk as Lady Macbeth

KREISLER POSTPONES TOUR THIS SEASON

Twenty-Six Engagements Cancelled or Deferred—May Appear in New York

Fritz Kreisler's 1941-42 concert tour will be postponed until the Fall of 1942, according to an announcement made by Marks Levine, managing director of NBC Concert Service. Twenty-six appearances which had been scheduled for Mr. Kreisler, beginning in January, will be cancelled or deferred.

In a letter sent to managers who had booked Mr. Kreisler for this season, Mr. Levine explained the decision as follows:

"Mr. Kreisler has recovered completely from his unfortunate accident and has been leading a normal life in every way. He has been playing regularly both the violin and piano and has been devoting as much time as possible to composing. However, touring and giving concerts present entirely different problems from merely leading a normal life and working in the comfortable confines of one's own home. Travelling on trains, exposing oneself to all kinds of weather conditions, meeting many people—these are phases of a concert tour which are difficult under any circumstances, and particularly so after such an accident as Mr. Kreisler suffered, with the resultant long sojourn in a hospital followed by a long period of convalescence.

"Mrs. Kreisler has talked the matter over thoroughly with his physicians, and after weighing all factors they have decided that it would be best to delay all touring until next Fall, when it is

hoped he will have entirely regained his strength. It is possible that in another month or two Mr. Kreisler may be able to play two or three concerts, and if his physicians agree he may do so for his own satisfaction. In that case, however, he will play only in New York City or within motoring distance of New York."

BJOERLING UNABLE TO COME TO AMERICA

Cables Managers on Eve of His Departure—Agents Are at Loss to Explain

On the eve of his departure for the United States, Jussi Bjoerling, Swedish tenor of the Metropolitan Opera, cabled his American managers that he was unable to leave Sweden. He was scheduled to fly from Lisbon on the Pan-American clipper on Nov. 8 after an airplane flight from Stockholm.

Bjoerling had been due in this country in early October to sing with the San Francisco Opera Company but was unable to secure clipper passage then. Two weeks ago he notified his representatives that he was ready to start. At that time his reservations were confirmed from Stockholm to New York and his agents are at a loss to explain the singer's inability to make the trip.

He was to appear at the Chicago Opera in November and to rejoin the Metropolitan early in the season. He was also booked for concerts this month as well as later in the season.

The thirty-year-old tenor, against the advice of his managers, returned to Europe last Spring.

OPERA FORCES

'Martha,' Sung in English, Launches Series — Jepson, Glaz, Melton and Pechner Are Principals in Opening Work

Laszlo Halasz Conducts

Grace Moore Sings Title Role in 'Tosca,' with Kurt Baum and Carlo Morelli Completing Chief Trio—Work of Orchestra Hailed as Outstanding

By HERBERT W. COST

ST. LOUIS, Nov. 5

THE Fall season of grand opera by the St. Louis Grand Opera Association, the fifth consecutive brief season, opened at the Municipal Opera House on Oct. 18, with a stellar production of Flotow's 'Martha' sung in English in the Vicki Baum translation.

Unquestionably, Laszlo Halasz, artistic and musical director of the company, assembled a cast of principals that not only presented an evening of sparkling entertainment, but also contributed much to the long debated question that some (if not many) of the world's great operatic masterpieces may be given in the native tongue and thus become more understandable and pleasurable for the unaccustomed opera-goer. Cast and chorus alike were painstaking in their enunciation of Miss Baum's text. Helen Jepson made a beautiful Martha and gave her best singing to the arias and concerted numbers. With such a finely balanced cast it is difficult to point to the excellency of any one vocal talent above another. Hertha Glaz was the Nancy and the role of Plunkett was finely portrayed by Douglas Beattie. James Melton was thoroughly at home in his role of Lionel and one of the highlights of the performance was the perfectly balanced and beautifully sung quartet in Act II.

Pechner Makes Debut

Gerhard Pechner, making what was said to be his first operatic appearance in this country, revealed a fine voice and a highly developed sense of real comedy in his role of Sir Tristram. Nathan Newman was the sheriff. Mr. Halasz carried principals, chorus and orchestra through the performance with vitality and precision. As in previous seasons, the scenery received its share of appreciation from the large audience and the sets of Richard Rychterik were applauded on first sight. William Wymetal had charge of the staging. Mr. Halasz was assisted by Fritz Kurzwel and Charles Galloway.

The second performance, on Oct. 25, was an outstanding production of Puccini's 'Tosca' before a large and extremely enthusiastic audience. The

(Continued on page 15)

METROPOLITAN ENGAGES DJANEL AND PEERCE

Belgian Soprano and American Tenor Added to Roster of Opera Association

Two recent additions to the singing personnel of the Metropolitan Opera Association, Lily Djanel, Belgian soprano, and Jan Pearce, tenor, and a native New Yorker, were announced recently by Edward Johnson, general manager.

Mme. Djanel was born in Beaumont, Belgium, near the French frontier. She was sent while quite young to the Paris Conservatoire to study piano, but while



Lily Djanel

there, was advised to train her voice instead. Her first professional public appearance was as soloist at the Pro Arte concerts in Brussels under Paul Collaer, and after several other successful concert appearances she made her operatic debut as Carmen with the Liège Opera. Since 1935, she has been a regular member of the Paris Opéra. She has appeared in various French operatic centres also in Monte Carlo, and in Buenos Aires and Sao Paulo. In South America during the past season she appeared as Marguerite in 'La Damnation de Faust'; Charlotte in 'Werther' and as Carmen. Other roles in which Mme. Djanel is popular in Europe include Thaïs, Seiglinde, Santuzza, Tosca, Monna Vanno, Salud in 'La Vida Breve', and Concepcion in 'L'Heure Espagnole'.

She made her last appearance in Paris in June of last year in the last-named opera.

May Sing Carmen

Although no official statement has yet been made of the roles in which Mme. Djanel will appear, it is probable that she will be the Carmen of the re-studied production of the work under Sir Thomas Beecham, and may possibly sing Salome in Strauss's opera. Mme. Djanel has sung Carmen more than eighty times, and Salome fifty times. She appeared in the Strauss work under the composer's baton at the Vichy International Festival and later at the Paris Opéra, also with Strauss conducting.

Mr. Pearce began his musical life by playing the violin to work his way through medical school. His vocal beginnings, long before the medical-school period, were manifested by an alto voice which matured into a tenor.

Engaged in 1932 for the opening of



Jan Pearce

the Radio City Music Hall, Mr. Pearce sang there steadily for six years and intermittently since. In addition, he has given concerts and appeared in opera throughout the United States and has sung on the air in a number of important radio hours. He was chosen by Arturo Toscanini for the tenor part in a recent performance of Beethoven's Ninth Symphony, and has also appeared as soloist in Rachmaninoff's 'The Bells.'

COLT NAMED TREASURER OF OPERA ASSOCIATION

Succeeds Frank Garlichs in Post—Latter Receives Silver Cup as Gift of Board

S. Sloan Colt, president of the Bankers Trust Company, has accepted the post of treasurer of the Metropolitan Opera Association, Inc., following his election to that office at a recent meeting of the board of directors, of which he is also a member. Mr. Colt served as treasurer of the Metropolitan Opera Fund campaign of 1940, with George A. Sloan as chairman.

On Oct. 23 the former treasurer of the Metropolitan Opera Association, Inc., Frank Garlichs, was given a silver cup engraved with a presentation text and the names of the directors on the board. The presentation was made by Cornelius N. Bliss, chairman of the Association, acting in behalf of the board of directors. This occasion was in recognition of his retirement at the completion of his forty-third year of faithful and distinguished service to the Metropolitan as assistant and treasurer.

Mr. Bliss also presented Mr. Garlichs with a leather-bound engrossed resolution.

The active duties in connection with the former treasurer's office have been assumed by F. P. Keppel, Jr., recently appointed comptroller. Mr. Keppel is a graduate of Columbia University, where his father had served as dean. He is a certified public accountant and comes to the Metropolitan from the auditing firm of Price, Waterhouse & Co.

Metropolitan Issues Prospectus

The prospectus of the fifty-seventh season of opera at the Metropolitan Opera House was issued last week.

Names absent this year include, in the soprano section, Kirsten Flagstad, Germaine Lubin, who was engaged last year but unable to leave France, and Dorothee Manski. Of the mezzo-so-

pranos, Elsa Zebranska's name does not appear. The tenor section includes new names but none has been dropped. Arnold Gabor is absent from the baritone section and James Wolfe from among the basses. Ferdinand Calusio, conductor, is not returning, nor Frederick Vajda of the musical staff.

ASCAP SIGNS PACT WITH CBS AND NBC

Agree to Nine-Year Contracts—Broadcast Music Inc. to Continue Competition

The dispute between the American Society of Composers, Authors and Publishers and the National Broadcasting and Columbia Broadcasting Systems which kept the songs of ASCAP from being broadcast over the facilities of these networks for the past ten months, ended on Oct. 29 when new contracts, good until Dec. 31, 1949, were signed. Both NBC and CBS resumed broadcasting ASCAP music on Oct. 30. The Mutual Broadcasting System resumed playing the Society's music last May, after banning such songs from its broadcasts on Jan. 1.

Broadcast Music, Inc., in which approximately \$2,000,000 has been invested by the broadcasting companies, will continue in active competition against ASCAP. Under terms of the contract, ASCAP will receive 2¾ per cent of the network's receipts on commercial programs. Nineteen stations managed and owned by the chains will pay 2¼ per cent of the net receipts of their local and national business. The contracts are on a basis which gives the broadcasters the right to the society's catalogue of 1,250,000 tunes, classical and popular, for all programs.

The agreement was signed for NBC by Niles Trammell, president; for Columbia by Mefford R. Runyon, vice-president and director; and for ASCAP, by Gene Buck, president.

Reduction in Income Seen

ASCAP formerly received 5 per cent from stations for commercial network programs, but a year ago, before the old contracts expired, asked 7½ per cent, which the broadcasters said would cost them \$9,000,000 a year.

The new contracts, an ASCAP official admitted, will mean a sharp reduction in the society's income from radio. Whereas ASCAP received \$5,100,000 from that source in 1940, it is estimated that the new scale will bring about \$3,000,000 annually. The late controversy cost ASCAP "about \$4,000,000" in revenue, the officials said.

The contracts will be renewable for nine years. They provide for arbitration if at that time ASCAP requests more favorable terms. It is also stipulated that ASCAP will provide its music free for television programs at the present time, but the right is reserved to cancel this service.

SCHIPA CANCELS TOUR

Tenor, Upon Receipt of Letter from Count Ciano, Leaves Rio for Rome

Concert Management Albert Morini stated that it recently received the following communication from Tito Schipa from Rio de Janeiro: "I must go to Italy. I received a letter from Count Ciano asking me to go to Italy in March to sing in a concert series."

Mr. Morini said that in several urgent cables to Mr. Schipa he pointed

out that his concert career in America would be jeopardized and probably ruined if, without notice, the tenor cancelled engagements arranged for him in some forty cities, including appearances with the Metropolitan, Chicago and San Francisco opera companies and a coast to coast tour.

Mr. Schipa's tour was to have begun in San Francisco with the San Francisco Opera Company in October, and it was at that time that he postponed his arrival in the United States. On Nov. 4, in trying to reach Mr. Schipa by telephone in Rio de Janeiro, Mr. Morini was informed by his hotel that he was on his way to Rome.

THREE COMPOSERS GET COOLIDGE MEDAL

Britten, Tansman and Thompson Honored at Founder's Day Concert in Washington

WASHINGTON, D. C., Nov. 5.—Three eminent composers, Benjamin Britten, Alexander Tansman and Randall Thompson, respectively British, Polish



Benjamin Britten (Above)



Randall Thompson (Above Right)

Alexander Tansman (Right)



WINNERS OF THE COOLIDGE MEDAL

and American, were awarded the Coolidge Medal for distinguished services to chamber music at the sixteenth Founder's Day concert on Oct. 30 in the Library of Congress. It is an annual event taking place on the birthday of Mrs. Elizabeth Sprague Coolidge who established the foundation bearing her name.

Mrs. Coolidge was present to hear the performance of three works written for the occasion and dedicated to her, and to confer the medals on the composers. Archibald MacLeish, Librarian of Congress, presided at the brief ceremony and introduced Mrs. Coolidge to the audience largely composed of members of the Friends of Music in the Library of Congress. Before presenting the medals Mrs. Coolidge said: "In calling together these representatives of English, Polish and American art, I cannot help feeling that the occasion is symbolic of more than just musical comradeship or sympathy."

The concert of works by the honored composers was played by the Coolidge Quartet. It included Thompson's first string Quartet, Tansman's fourth piano Sonata (with the composer at the piano), and a new string Quartet by Britten.

JAY WALZ

The photograph of Helen Jepson on the front cover is by Marcus Blechman.

NEW SINGERS LEND INTEREST TO SAN FRANCISCO OPERA

Stella Roman, Gladys Swarthout and Jan Peerce Make Debuts with Company—'Simon Boccanegra' Revived with Tibbett in Title Role

By MARJORY M. FISHER

SAN FRANCISCO, Nov. 2.

AFTER an infectiously gay beginning with 'Don Pasquale', 'Der Rosenkavalier' and 'Daughter of the Regiment', the tragedies of 'Tosca', 'Rigoletto' and 'Madam Butterfly' turned the San Francisco Opera season back into conventional and familiar channels. The element of novelty was not absent, however, because of the new singers who brought their personalities to familiar roles.

'Tosca' introduced Stella Roman in the title role and John Brownlee as Scarpia. With Charles Kullman as Cavaradossi, Miss Roman's lack of height was more of an asset than a detriment and they made the best looking and most youthful pair of lovers any Scarpia ever victimized in our Opera House. Brownlee's Scarpia was a gentlemanly scoundrel, not the gross sensualist so often depicted. His was the most distinguished portrayal, although both Miss Roman and Mr. Kullman were enthusiastically applauded. Nevertheless it was Salvatore Baccaloni who stole the first act, for his Sacristan was outstanding. Lorenzo Alvary also made a brief role outstanding, giving an uncommonly effective portrayal as Angelotti. Gaetano Merola, conducting for the first time this season, won a cordial greeting of appreciation.

Sensationally successful was the local debut of Jan Peerce in the part of the Duke of Mantua in the 'Rigoletto' performance which opened the popular series on Oct. 19. This tenor merited and received an unqualified and unanimous verdict as the finest tenor ever to grace our stage in this opera. He sang magnificently, top notes (the ones Verdi wrote) rang clear and true and full-bodied, and he was stageworthy in every respect, making a fine appearance as well as singing extraordinarily well. We have heard none to equal him in many a year. Lawrence Tibbett and Lily Pons won their usual ovations for familiar characterizations and Lorenzo Alvary as Sparafucile and Irra Petina as Maddalena completed an outstanding quintet of principals. Jerome Hines, nineteen-year-old Californian who stands almost seven feet tall, was the Monterone and impressive to hear as well as to see. Others contributing merit to the performance were Thelma Votipka, Anthony Marlowe, George Cehanovsky, Mary Helen Markham, and Kathleen Lawlor. Fine settings and excellent staging by Armando Agnini and good chorus and ballet work helped to make the 'Rigoletto' performance an uncommonly good one.

Albanese Sings Butterfly

The following night (and again later in the week for the popular series auditors), Licia Albanese revealed her conception of 'Madam Butterfly'. Here was a completely Italian conception and characterization, beautifully sung, but lacking in any suggestion of orientalism. Vocally she was superb, but histrionically, a disappointment to audiences acquainted with really oriental Ci-Cio-Sans. Irra Petina gave the role of Suzuki an eminently satisfactory



Left: Lawrence Tibbett as Figaro and Bidu Sayao as Rosina

Above: Salvatore Baccaloni as Don Bartolo and Ezio Pinza as Don Basilio

Right: Franco Perulli as Count Almaviva

Photos by Morton



PRINCIPAL SINGERS IN 'THE BARBER OF SEVILLE'

his own and not just another conventional portrayal based on established traditions, is also to be expected.

Baccaloni's Doctor Bartolo is beyond compare, and Pinza's Don Basilio is one of the few to hold his own with Baccaloni's Bartolo. The only fault that could be found with 'The Barber' performance was that it was not given in English. And to some, that was not a fault!

Contributing to its flawlessness was Bidu Sayao as Rosina who sang exquisitely, acted enchantingly and was beautifully costumed. Franco Perulli, although his tenor is a bit light for a large theater, again proved himself an excellent vocal stylist and a captivating, romantic hero as Count Almaviva. One cheerfully overlooked the lightness of the voice because of the expertness of his work. It was fortunate for the San Francisco Opera Company and its audiences that Mr. Perulli was available when Tito Schipa failed to appear.

Also contributing expert comedy and singing, Irra Petina literally stopped the show as Bertha. George Cehanovsky and Anthony Marlowe contributed to the fun and all (except Mr. Tibbett who was replaced by the competent Robert Weede), repeated the show for an audience of youngsters under the sponsorship of the Opera Guild. A second matinee, also for school children, was given a week later.

'Tannhäuser,' following upon the heels of the 'Barber' matinee with only about three hours intervening, found a somewhat weary orchestra and stage crew and a number of happenings interfered with the smoothness of the production. The performance was not as good as those which the same company gave in the northwest earlier in the season, but it did have some high lights.

Lauritz Melchior, in the title role, was not at his vocal best until the last act. Stella Roman, who began her 'Dich teure Halle' with a strong vibrato, sang the 'Prayer' magnificently and made a delightful and credible heroine, singing with feeling and excellent musical taste. Karin

Grace Moore Sings in 'L'Amore dei Tre Re' Under Baton of Composer—'Tosca', 'Barber of Seville', 'Rigoletto', 'Butterfly', 'Tannhäuser' and 'Carmen' Given

Branzell did some magnificent work in the rather thankless part of Venus, giving one of the best presentations of that role we have ever had. Alexander Kipnis's rich voice was impressive in the part of the Landgrave although his make-up and acting left something to be desired. Julius Huehn was successful as Wolfram and the other (and not too certain) minstrels were Paul Walti, Jerome Hines, Anthony Marlowe and Serafim Strelkoff. Christina Carroll was good as the shepherd, and Wilma Spence, Alice Avakian, Jeanette Hopkins and Christina Carroll were efficient pages.

The opera ballet was equal to the task set for it but one may be permitted an honest doubt if the choreography was as good as it could have been. We have had more exciting choreography devised for 'Tannhäuser' on a past occasion.

Some Unforeseen Stage Business

Erich Leinsdorf achieved some fine orchestral results, despite certain ragged passages which were due to circumstances other than his conducting. Herbert Graf, stage director, also suffered from circumstances beyond his control when an electrician pulled a light plug at the wrong moment, exposing the changing scene and stage hands pushing the shrine into place. Only about three of the eight great Danes on hand for the Hunting scene tableau at the end of act one ever got within sight of the audience. But the one who was most disturbed by the technical errors was Melchior who feared the shrine would topple over at any minute and add to the ridiculousness of the moment. But it didn't—and the audience did not laugh at the shaking shrine as it did laugh during the 'Rigoletto' performance when Lily Pons, presumably all but dead in a sack, jumped and wriggled most actively for what Rigoletto believed to be a corpse!

Swarthout Makes Debut

The 'Carmen' performance of Oct. 27 brought Gladys Swarthout to our opera stage for the first time.

It is not the fault of Miss Swarthout that she is not a great Carmen. She just isn't the type. She is an exceedingly intelligent artist, however, as all who recall her song recital of last season well know. Her voice is really beautiful, though it is small, and its possibilities are limited. But she makes no effort to force it. Her velvet-voiced cooings in the first act were often charming.

The real stars of the show were Erich Leinsdorf, conducting the Bizet score for the first time, and Raoul Jobin who was an eminently satisfactory Don José. Licia Albanese stopped the show with her ovation arousing singing of the Micaela aria. Lorenzo Alvary, Thelma Votipka, Alice Avakian, George Cehanovsky and Karl Laufkoetter filled the lesser parts with distinction. Robert Weede was not all one wanted him to be as Escamillo.

Erich Leinsdorf's direction revealed new beauties in the orchestral score and secured an exceptionally fine projection of the harmonic structure and musical contours of both the vocal and the instrumental score. An exciting dance bit was contributed by Maclovio Ruiz as guest star with the Opera Ballet of which she was once a member. Her dancing was the one thoroughly authentic Spanish thing in the opera.

Agnini's massive and thoroughly impressive stage sets and excellent stage direction helped make 'Carmen' a brilliant and colorful production.

'L'Amore dei Tre Re' proved the most impressive of all the tragic operas staged this year. With the authoritative inter-

(Continued on page 37)



Gladys Swarthout



Stella Roman



Robert Weede



Raoul Jobin

'Macbeth' and 'Pique Dame' Given by New Opera

CAST FOR 'MACBETH'

Macbeth Jess Walters
 Banquo Robert Silva
 Lady Macbeth Florence Kirk
 MacDuff Robert Marshall
 Malcolm John Hamill
 Lady in Waiting Martha Lipton
 Doctor Leon Lischiner
 Conductor, Fritz Busch
 Stage Director, Hans Busch
 Choreographer, Igor Schweroff

(Continued from page 3)

thing of a Shakespeare lover (though he spelled the name "Shaspeare"), was very fond of his 'Macbetto'. Indeed, he wrote to his father-in-law that of all his operas he loved 'Macbeth' best. He had not at that time, however, composed any of the works that have held the boards in New York since 'Ernani' went back into limbo to keep company there with 'Nabucco', 'I Lombardi' and the others of his first nine.

Another 'Boccanegra'

'Macbeth' is another 'Simon Boccanegra', partly done over, but not enough so. It has its share of tum-tum accompaniments and arpeggiated figurations beneath melodies of a varying quality of inspiration. If Verdi had rewritten it entirely at the time of the partial revision, he might have made it one of his really great works. Much the same might be said for 'Boccanegra'. The composer loved these "failures", but when he came to revise them he did not have the heart to do more than touch them up and substitute one set piece for another here and there.

For all that, 'Macbeth' is good theater and its music is full of the driving power that characterized the Verdi operas from the first. Some of it sounds like 'Trovatore' and 'Rigoletto'; a little of it prefigures 'Aida'. It is an opera of almost unbroken gloom and it has no love story. The plot, with some elisions, follows the Shakespeare play closely. All thought of Shakespeare's poetical language aside, it is a good medium for Verdi's music. This music, of course, is frankly Italian.

The choruses of 'Macbeth' have their reminders of 'Ernani' and still earlier works, but they proved their effectiveness at this performance. Moreover, they gave opportunities that Mr. Busch and the choristers of the New Opera Company did not fail to seize. The singing of the choral conclusions of the first and second acts was genuinely stirring. The chorus of Scottish exiles in the last act—one of the new numbers for the Paris version—represented an instance of something like the finest Verdi given its most stimulating due. Though presenting much the same unevenness in quality as those of 'Boccanegra', and "dated" more than the best of the choruses, the airs of 'Macbeth' are Verdian in their melodic sturdiness and in their call for good singing.

Some Admirable Singing

In Jess Walters, the baritone who sang Macbeth, the company put before its public a real "find". His acting was able, if not outstanding. Whatever he did had reason and its fair measure of stage technique. There were no excesses of gesture and posturing. But what was of more importance, Mr. Walters made telling use of a voice of power, freedom, ample compass and rare beauty of sound. In addition, he displayed a fine sense of Italian style. His achievement of the aria 'Sangue a me' and, in fact, the entire scene of the



A Scene from 'Pique Dame': (Left to Right) Selma Kenyon as Lisa; Glenn Darwin as Prince Yeletsky, and Edwina Eustis as the Countess



Robert Marshall as MacDuff in Verdi's 'Macbeth'

second interview with the witches was of a definitely superior order. Warmth of tone and an admirable legato were to be found in his delivery of the familiar 'Pieta, rispetto, amore'.

Good singing must be credited also to Robert Silva as Banquo and Robert Marshall as MacDuff. 'Come dal ciel' was smoothly achieved by Mr. Silva. As much must be said for Mr. Marshall's lyrical singing of 'Ah, la paterno mano'.

The Lady Macbeth of Florence Kirk was best in the famous sleep-walking scene, in which the singer surpassed herself. Elsewhere her tones were often white, unfocused and unsteady and she over-acted. Her impersonation, however, never ceased to be alive. John Hamill, Martha Lipton and Leon Lischiner cared competently for lesser parts.

Fritz Busch was the real star of the performance. He has done nothing better in our experience than in his handling of the orchestra and his unifying of the ensemble. The young musicians played well. Hans Busch was the stage director. The ballet made incidental contributions, adding a slight something to the eeriness of the witches' scenes if only that. The sets included light projections and though a copy of those at Glyndebourne, were not particularly fortunate.

The Return of 'Pique Dame'

First performed at the Maryinsky Theatre in St. Petersburg on Dec. 19, 1890, 'Pique Dame' reached the Metropolitan on March 5, 1910. It was sung in German. Manhattan was later to hear some Russian



Hardesty Johnson in the Role of Gehrman in Tchaikovsky's 'Pique Dame'

performances, but not at the Metropolitan. There, the opera's record was the humble one of but four performances, all in the season of 1909-10. In the Metropolitan cast were such artists as Leo Slezak, Emmy Destinn, Alma Gluck, John Forsell, Adamo Didur and Anna Meitschik, with others whose names meant something to opera patrons of the time. The New Opera Company's singers were all Americans, most of them young and unknown. The conductor at the Metropolitan was none other than Gustav Mahler. A fellow Czech, Herman Adler, conducted for the New Opera Company. Though he had led symphony programs, this was Mr. Adler's opera debut in New York. Dr. Lothar Wallerstein, erstwhile of Vienna and Salzburg, made his New York debut as stage director, some weeks before his first activities at the Metropolitan. The opera was adequately and sensibly mounted with sets that permitted the music and the stage action to claim most of the attention. 'Pique Dame' is not an easy opera to produce and there was a deal of amateurish movement.

Edwina Eustis, who appeared as the Countess, sang and acted with equal conviction. Hers was a thoroughly professional characterization, much as it departed in appearance from the Countesses of this reviewer's past experience with 'Pique Dame', here and abroad. Glenn Darwin, who essayed the Prince, sang his love song about as well as we are likely to hear it sung and put to his credit a bit of first-rate acting in the gambling scene.

Of the others, Hardesty Johnson de-

CAST FOR 'PIQUE DAME'

Gehrman Hardesty Johnson
 Count Tomsy; Plutus Kenneth Schon
 Prince Yeletsky Glenn Darwin
 Tchekalinsky Brooks Dunbar
 Sourin Leonard Stokes
 Tchaplitsky Donald Hultgren
 Naroumov Miguel Munoz
 Master of Ceremonies Garfield Swift
 Countess Edwina Eustis
 Lisa Selma Kenyon
 Pauline; Daphnis Lydia Summers
 Masha Louise Hillyer
 Chloe Florence Wyman
 Conductor, Herman Adler
 Stage Director, Lothar Wallerstein
 Choreographer, Igor Schweroff

serves first mention. His is a fine voice and it served him well. What he lacked in stage technic he made up in sincerity. The Count Tomsy of Kenneth Schon was acceptable; his Plutus more than that. Later these parts were well sung by George Britton. Selma Kenyon, the possessor of a large voice, sang Lisa with considerable power and dramatic intensity, if with a tone often hard and driven. Lydia Summers and Florence Wyman sang prettily as Daphnis and Chloe in the scene of the pastorelle. Jennie Tourel took over the part of Lisa at some of the performances and made her past experience count in a manner that was a distinct improvement.

Not much can be said for the dances, except that the costumes were attractive. With a larger orchestra at his command than that which played in 'Cosi fan Tutte' Mr. Adler gave a sympathetic and technically skilled account of the score. It is one of many beauties, both in the voice writing and that for the orchestra, though its solo airs (like those of 'Eugen Onegin') in some way fall short of the boldness and individuality of the melodic subjects of the Tchaikovsky symphonies.

Moses Smith Awarded Mahler Medal

The Mahler Medal of Honor, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, was awarded to Moses Smith of the Columbia Phonograph Company in appreciation of his efforts to create a greater interest in and appreciation of Mahler's music in the United States. The recording and release of the Mahler First, conducted by Dimitri Mitropoulos—the first studio recording of a complete Mahler symphony in this country—was due in great part to Mr. Smith's indefatigable work.

Cincinnati to Hear New Casadesus Symphony

CINCINNATI, Nov. 5.—Symphony No. 2 in B Minor by Robert Casadesus will have its premiere on Nov. 21 and 22 with the Cincinnati Symphony under Eugene Goossens. It was Mr. Goossens who last year introduced the Concerto for two pianos to America with Mr. Casadesus and his wife Gaby as soloists. On December 18 Mr. Casadesus will appear with his wife as soloist with the Rochester Philharmonic in his two-piano concerto, and alone in the Mozart 'Coronation' Concerto.

Opera Guild Joins Music Council

With the recent addition of the Metropolitan Opera Guild to its list of member associations, the National Music Council now includes thirty-five organizations. The Fall general session of the Council will discuss, among other matters, the furthering of the nationwide efforts now being made to promote and increase musical relations between the Latin-American republics and the United States.

Musical Lèse Majesté: Here and Abroad

Continental, Too, Derive Fun from Mistreating the Classics—A Tale About the First Performance of 'Lohengrin'—Beethoven's Real Concepts Discovered at Last to Have Been "Totalitarian"—The 'Waldstein' as a Parallel for the 'Odyssey'

By PAUL NETTL

RECENTLY I had an opportunity of attending a period of music appreciation in one of the schools.

The very intelligent teacher was concerned with making her pupils familiar with Schubert's Symphony in C Major. She played the theme of the Andante on the piano and added a text to it, the subject of which was to give the hearers a notion of the composer's biography. At first I was a little startled by this method, but calmed down when I noticed that the teacher had excellent results with it and received enthusiastic applause. This experience confirmed my observation that there is an essential difference between the concepts of music prevailing in Europe and those current here, and that it is as follows: The European holds everything which pertains to the great masters of music and to their works in a kind of awe. He will never dare to suggest any strange text for such works, would in fact regard such an act as blasphemous. The exceptions to this attitude we shall discuss in a moment. The American has no inhibitions in this respect, being brought up democratically and not being weighted down by the fear of authority. Did I not recently hear on the air a chorus singing to the tune of one of Bach's inventions: "In a small town in Germany, full hundred years and more ago, there lived a little man, by name Sebastian, a maker of great music"?

The familiarity with which great men of the past are treated in this country is surely more healthy and more natural than the gap which Europeans feel exists between these and the present and which continues to be ever widened by such an attitude of reverence. And I definitely believe that this American 'chummy' attitude is better fitted to spread the love and the popularity of good music than the shy veneration which is given to it by European youth. It is a mistake, however, to think that Europeans, and especially the musically-minded Germans do not abuse the classics. Though it is a sad fact that here not even the Death music from Wagner's 'Tristan and Isolde' is



"Hurrah, Here's Cheese; Look Out, Don't Sneeze"

secure against being "jazzed", we should not forget the famous operetta 'Dreimäderlhaus' in which the love adventures of the composer Schubert are used as a text for the immortal melodies of his best-known songs in the poorest of taste and were cut to fit the measure of the lowest type of the theatrical public. Here we have, for example, Schubert himself sitting with his friends in the Viennese woods, waiting for the picnic supper to be unpacked; and the master sings:

"Hurrah, here's cheese,
Look out, don't sneeze".

And this to the melody of the song to Shakespeare's "Hark, Hark, the Lark". Apparently it pleases the sense of humor of the average German music-bourgeois (if I may call him so), to put a nonsensical text to the tune of the 'Immortal Melodies'. No less iconoclastic is this example, when the melody of the aria to the ocean in Weber's opera 'Oberon', which is surely one of the symbols of tender and emotional romantic longing, is sung to a text which is a caricature of the original: "Oh Hüon, mein Gatte, in Schlafrock von Watte". This is the seamy side of German popular sentimentalism.

New Tune, Old Words

The story is told that at the first performance of 'Lohengrin' at Weimar in 1850 the musicians playing the prelude to the third act accompanied the music by the words, "Double our wages, Mr. Manager! Mr. Manager!" (There were no musicians' unions at that time, yet this text has remained to this day.)

Here the practice exists of finding texts for the famous symphonies and sonatas partly for pedagogic reasons, partly for "fun". The pastmaster of this art is Dr. Sigmund Spaeth and I suspect that the musician who has read his books about the symphonies and about program music is bound to remember his versions. For instance, he has the three introductory dactylic allegro beats of the 'Fidelio' Overture set to the words "Overture, overture, Ready on the stage!" and the Adagio gives the reply in mournful tones, "Sadness, gladness, slavery, bravery!" Here we have, indeed, the theme of the whole opera in a nutshell and in condensed form, as it were "the order of the day"

given by the manager of the opera, an order which is not implemented until it has been repeated again and again in more and more severe tones. Surely I shall never hear 'Fidelio' again without having these words come to my mind.

It must be admitted and acknowledged that even the great Beethoven occasionally wrote words for his instrumental music and thus indicated that he had definite programmatic concepts. His remark, "Thus does fate knock at the door", which he is said to have made when friends spoke to him about the introductory measures of his Fifth Symphony, is well known to the general public. We ought also to mention the 'Farewell Sonata', Op. 79, which was composed to celebrate the arrival of the Archduke Rudolph. In the first movement the "farewell" is hinted at by the horns. Such horn music was customarily played for farewell pieces (Finalmusik) and Mozart had employed the same theme in his farewell aria 'So ti lascio, addio'. Mendelssohn used the horn as a good-bye in his song, 'Wer hat Dich Du schöner Wald'. Beethoven actually annotated his musical manuscript with the words "Lebe wohl" (Farewell) placed under the motive of the horns. Therefore, Dr. Spaeth, quite consistently continues what Beethoven has begun and has the tuneful melody sung to the following text: "We shall wait for the day of thy coming back". Nor can we take exception in the second movement, the 'Absence', where Dr. Spaeth introduces the word 'Far-



"Double Our Wages, Mr. Manager!"

away' as text, though in the last movement the 'Retour' he loses this second wind and stops exhausted. Surely there might have been opportunity to have the rapid movement of the triads pictured in the hastily uttered, surprised words of greeting: "Glad to see you here again!" Or do these measures perhaps represent the uneven, hurried galloping of the post-horses, eager to return to their home-stable? To my mind, Dr. Spaeth's attitude in conceiving music, not as a tragic or pathetic, or even a dynamic manifestation of art, is surely an advantage which he shares with many American musicians.

The Totalitarian Approach

But let us look at the other side of the question, at the German attitude towards music. We have, first of all, the totalitarian, authoritative one, which limits music to being an expression of the authoritarian will of the State. I recently read a book by a German musicologist, Stege, which deals with the history of German musical criticism. He cites an essay by the famous nat-



Mein Symphonie

ionalistic musicologist, Alfred Heuss, on Beethoven's 'Eroica' and succeeds in proving that, according to Heuss, Beethoven by no means attempted to portray the figure of his ideal hero in this composition, nor had even the slightest intention of glorifying Napoleon Bonaparte. No, indeed, no idea of that! What Beethoven really did was to portray by his powers of divination the present "Fuehrer" of the German nation and in the last analysis the 'Eroica' Symphony is to all intents and purposes an "Adolf Hitler Symphony". For the reader's comfort, let it be noted that there is also an official Russian interpretation of musical lore. And in Stalin's country the 'Eroica' and the Ninth Symphony are considered an expression of the "Liberation of the Proletariat".

But let me return to the question of texts. It is true that music is never considered "fun" in Germany, at least not by the musicologists; instead, we have there a kind of totalitarian speculation of a fantastic and inconceivable kind, which strikes the observer as a mad by-product of a diseased mind. How far this is but another example and illustration of the present form of mentality and culture in Germany is left for the reader to judge. The representatives of this new school holding to the theory of the poetic allusions in music believe that Beethoven and the other great classicists composed program music exclusively. They stand by Wagner's theories of musical aesthetics as contrasted with those of Hanslick, who regarded music as "sounding, moving forms". This group is headed by the musical historian of the University of Berlin, Arnold Schering, who has written two famous books, 'Beethoven Newly Interpreted' and 'Beethoven and Poetry'. Schering in his radical fashion tries to prove in all seriousness that Beethoven wrote the greater part of his works according to a definite, detailed program. It was like this, says Schering, that Beethoven, after the perusal of a certain book, sat down at his desk and wrote a piece of music to correspond in tone and content to what he had just read.

We know, for example, that Goethe's 'Wilhelm Meister's Lehrjahre' made a great impression on the master. Schering implies that this impression was so deep that Beethoven composed his Seventh Symphony, measure for measure, based on the scenes which affected him so greatly. Notwithstanding, the third movement of this symphony is somewhat influenced by 'Faust'. But there is no difficulty about that, for does not one often put down one book to take up another before quite finishing the first? Here is what Schering believes was Beethoven's program for the Seventh Symphony:

First Movement. Poco Sostenuto: Procession of the children into the hall filled by the company of actors. Mignon's wild dance to the music of the triangle and the tambourine. (See book five, chapter twelve,

(Continued on page 17)



"In a Small Town in Germany, Full Hundred and More Years Ago . . ."

Music Among Our Southern Neighbors

Compiled for MUSICAL AMERICA
By FRIEDE ROTHE

Havana and Puerto Rico Enjoy Opera Seasons Given by D'Andria Company—Havana Pro Arte Musical Society to Present Recitals—National Opera Exerts Sway in Rio de Janeiro and Santiago de Chile—Bogota and Colombia Attend Ballet and Recital Events—Modern Music Concerts Occupy Buenos Aires

HAVANA

IN 1939, when Giorgio D'Andria brought an opera company for the first time to Havana, the city had not seen opera performances in sixteen years. With the help of only a small subsidy from the Cuban government, the enterprising and energetic Mr. D'Andria got a small but fine company together, mostly recruited from the Metropolitan Opera Association, and as he put it, "took a chance on Havana." The outcome was a tremendous success.

Last April 30, Mr. D'Andria's company, now sponsored by the Sociedad Pro-Arte Musical, opened its third successive season in Havana with the opera 'Carmen'. Bruna Castagna, contralto, was heard in the title-role. The rest of the cast included Jan Kiepura as Don José, Angelo Pilotto as Escamillo, Galli-Campi as Micaela, Nino Ruisi as Zuniga and Dorothy Kirsten as Frasquita. Ana Maria appeared as first dancer in her own ballet choreography.

'The Barber of Seville' was the second offering on May 2. Hilde Reggiani, Franco Perulli, Angelo Pilotto, Pompilio Malatesta, Nino Ruisi, Georgette Bourdon and Wilfred Engelman made up the cast. On May 4, Rose Bampton, Bruna Castagna, Frederick Jagel, Robert Weede, Nino Ruisi, Dorothy Kirsten and C. Sorvino, were heard in 'Il Trovatore'. 'Rigoletto' made the Havana boards on the 6th, with Robert Weede in the name-part. The rest of the cast included Hilde Reggiani, Jan Kiepura, Nino Ruisi, Georgette Bourdon, Wilfred Engelman, and Dorothy Kirsten. 'La Bohème', with Martha Eggerth, Jan Kiepura, Angelo Pilotto, and Nino Ruisi, concluded the five-opera season on May 14.

The performances are given at the fashionable Teatro Auditorium of the Pro-Arte Musical, seating 2500. Pro-Arte members have first choice at three dollars. The general public is then admitted, usually crowding the house to the doors, at five dollars. All the performances were under the direction of Angelo Canarutto, of the Chicago Opera Company. B. Altieri was the stage director.

The Pro-Arte Musical, whose president, Laura Rayner de Alonso, has made it the most influential musical body in the land, will also sponsor this coming season many individual concerts. Robert Weede, baritone, will appear in two different recitals on Nov. 17 and 19; Marcel Grandjany, harpist, and Rene Le Roy, flutist, will be heard in a joint recital on Nov. 26; Vladimir Horowitz will appear on December 11; Sascha Gorodnitzki on Jan. 27 and 29; Lily Pons on Feb. 12; Yehudi Menuhin on Feb. 26; and Ezio Pinza on May 4.

SAN JUAN DE PUERTO RICO

THE music season, which begins in September and ends in June, the months which are somewhat less hot than the others, had a brilliant beginning with an opera festival sponsored by the Pro-Arte Musical de Puerto Rico. The company, under the artistic direction of Mr. D'Andria, was almost entirely recruited from the Metropolitan Opera Association, including the corps de ballet, the chorus and the orchestra. This marks the second season of opera in Puerto Rico under the auspices of the Pro Arte, whose dynamic young president, Mr. Waldemar F. Lee, is an American born in San Juan. Before that, when Mr. D'Andria first

brought a company in 1937, Puerto Rico had not had opera for some fifteen years.

The new Auditorium de la Universidad, built in 1939, and in fact dedicated with the arrival of Mr. D'Andria's company that season, is the home of opera in Puerto Rico. Seating 2300 and possessing a cooling system and all the latest equipment, its three dollar general admission always crowds it to the rafters. The opening opera of the festival on Oct. 14, was 'Aida', featuring Zinka Milanov, Bruna Castagna, Ardelli, Czaplicki and Ruisi. 'Manon' was presented on the following day, with Novotna, Kiepura, Bonelli, Moscona and Annamary Dickey. 'Carmen' was heard on Oct. 17, with Castagna, Dickey, Czaplicki, and Ruisi. Lillian Moore and Joseph Levinoff were the principal dancers in the ballet. Jarmila Novotna was heard as Marguerite in 'Faust' on Oct. 18, with Kiepura, Bonelli, and Moscona, making up the rest of the cast. Oct. 19 brought 'Un Ballo in Maschera', with Milanov, Castagna, Bonelli, Ardelli, Moscona and Ruisi. 'La Bohème' on Oct. 21 with Novotna, Kiepura, Czaplicki, Moscona, Engelman and Dickey, was the last opera to be heard. The whole festival was brought to a close with a gala concert by all the star members of the company and a ballet divertissement by Lillian Moore and the corps de ballet. Angelo Canarutto was the conductor for all the opera performances. Thomas Martin conducted the ballet numbers.

RIO DE JANEIRO

WITH the international opera season over at the end of September, the national opera season began its sway in October. Throughout the month, native singers appeared in the usual favorites, including 'Il Guarany', 'Aida', 'La Bohème', 'Il Trovatore', 'Madame Butterfly' and many others. Arthur Carron was heard as Otello on Oct. 7. Sidney Rayner and Tito Schipa were other non-Brazilians to remain for the national season. The latter artist was also heard in a solo recital on Oct. 19 at the Teatro Municipal.

Mieczyslaw Horszowski, Polish pianist, was the soloist with the Brazilian Symphony under Eugen Szenkar at a gala concert given in honor of the mayor of Rio on Oct. 11, at the Teatro Municipal. The pianist gave a fine account of the Beethoven 'Emperor' Concerto.

On Oct. 23, the composer Lorenzo Fernandez, who scored such great success with his opera 'Malazarte', departed for Chile, where he was scheduled to participate in the musical celebrations com-

SINGERS AND DIRECTORS MEET

Before the Curtain Rises on the Performance of 'La Bohème' That Concludes the Second Annual Festival Sponsored by the Pro Arte Musical Society in San Juan, Puerto Rico, Directors and Singers Chat Informally. (Left to Right) Waldemar F. Lee, President of Pro Arte; Jarmila Novotna and Jan Kiepura, Both of the Metropolitan Opera, and Giorgio D'Andria, Managing Director of the Company



Federico Wermer

SINGING IN 'THE MAGIC FLUTE'

Marita Farrell as Pamina and Alexander Kipnis as Sarastro in the Performance of the Mozart Opera Conducted by Erich Kleiber at the Teatro Colon

memorating the fourth century of the founding of Santiago de Chile. Aaron Copland and Juan José Castro were other composers expected to attend.

SANTIAGO DE CHILE

On Sept. 28, the national opera season here presented 'Maurico', a new dramatic work in two acts and prologue by the Chilean composer, Carlos Melo Cruz. Enrique Giusti conducted.

BOGOTA, COLOMBIA

Alexander Borovsky, the Russian pianist, had the town practically to himself at the beginning of October. On the 4th, he was soloist with the Orquesta Sinfonica Nacional, under the direction of Guillermo Espinosa at the Teatro Colon, playing the Liszt E Flat Concerto and the Tchaikovsky Concerto. On Oct. 8, the pianist gave his third successive recital in Bogota, and on Oct. 10, he once more appeared with the Orquesta Sinfonica in a complete Bach program.

The American Ballet made its Bogota debut on Oct. 14, at the Teatro Colombia, playing to sold out houses for five successive days.

BUENOS AIRES

A NEW boys' choir now appearing in South America, the French Little Singers of the Wooden Cross, directed by F. M. Maillot, gave one of many concerts at the Odeon on Sept. 17. They presented a program which included old folk songs, sacred compositions and pieces by d'Indy,

Ravel, Caplet and Gevaert. The concert on September 30, featured Milhaud's 'Two Cities', to words by Paul Claudel. The Choir was heard several more times during October before their departure for Chile.

The French pianist, Henri Gil-Marchex, gave a recital at the Odeon on Sept. 26, playing works by Beethoven and Chopin.

The Association of Argentine Composers, presented a concert of modern music at the hall of the Faculty of Philosophy and Letters, on Sept. 30, offering the Quartet No. 4, by A. Luzzati, performed by the Argentine Quartet. The Women's Symphonic and Choral Society of Argentina, directed by Celia Torrá, participated with the singing of new choral works by Torrá, Gilardo Gilardi, Villa-Lobos and Hector Iglesias Villoud.

More modern music was heard at the Teatro del Pueblo on Oct. 2, when the contemporary Argentine composer, Juan Carlos Paz, and the pianist, Sofia Knoll, collaborated in a lecture recital which presented pieces by Stravinsky, Oterc, Bartók, Hindemith, J. C. Paz, Schönberg,

(Continued on page 38)

COMPOSERS' CORNER

MANUEL DE FALLA, following the harrowing years of the Spanish Civil War which almost killed him, is living quietly near Cordoba, Argentina, in the province of Granada. All his efforts are bent toward the finishing of his oratorio, 'Atlantida', upon which he has been working for the last eight years.

Burle Marx, the Brazilian conductor and composer, will include his own Theme, Variations and Passacaglia, recently completed in Rio, at his concerts with the Detroit Symphony on November 13 and 14. The work promises to be a masterpiece of contemporary contrapuntal art.

Aaron Copland, who arrived in Buenos Aires early in October, gave an illustrated lecture on North American music at the Teatro del Pueblo on the 7th. American composers discussed included Roy Harris, Walter Piston, Roger Sessions, Marc Blitzstein and Virgil Thomson.

Juan José Castro, scheduled to make his American debut with the NBC Symphony during December, will arrive in New York at the end of this month.



Dear Musical America:

Guessing casts at the Metropolitan doesn't seem to be as popular a sport as it used to be when all the world was young and fair. Still, I've heard some strange rumors going around with respect to the forthcoming revival of 'The Magic Flute'. Everybody is agreed that Bruno Walter will conduct. There also is something like agreement that Kurt Baum, a newcomer, will be heard as Tamino. He has sung the role repeatedly abroad. Rumor has parceled out Pamina between about fourteen members of the company, none of whom I will name at the moment. There is an assumption that Kipnis will be heard as Sarastro and John Brownlee as Papageno. Yes, but how about the Queen of the Night? Well, you may remember the report that she would be either a high lyric or a dramatic soprano for whom there might have to be some transpositions and simplifications. "But you don't really mean Milanov!" one usually well-versed opera guesser was heard to exclaim to another. Whereupon a little bird piped into my other ear—"Markan, Markan, Markan". The time of the revival, as near as I have been able to ascertain, is the week of Dec. 8.

* * *

Organization of the New York Music Critics' Circle—now, I believe, a functioning institution—has caused me to turn back and take a good look at the last copy of *The Critics' Circular*, official organ of the Critics' Circle of London, of which, if I remember rightly, I am some sort of an abstaining member. Just what, I have asked myself, can the London critic possibly be doing these days, irrespective of whether his province is music, drama or the films? Judging from an article on the front page of the circular, called "Criticism in Wartime", and, written by A. E. Wilson, president of the circle, he is being kept on the payroll—at least in some instances—but with virtually nothing to do.

Speaking of "tails" or "tux", Mr. Wilson says: "His professional uniform, hanging dejectedly in his wardrobe, has become what a well-known comedian calls 'moth fodder'. When the wearer inspects it he weeps for the nights that are no more'. . . There is no 'Lebensraum' for us now. The newspapers and periodicals which employ us have grievously shrunk in size, and I am afraid that those of us who, fortunately, are still carrying on, are regarded as useless excrescences and that in view of past services we are charit-

ably tolerated as expensive nuisances who simply persist in trying to fill up valuable space required for other and more important purposes. Some of us are pathetically grateful if we manage to secure a simple paragraph in our papers. Our function has diminished in importance. Editors, news-editors, and sub-editors place little value upon theatre, film and concert notices in their tabloid sheets, when there is more war news than they can find room to print."

Shrinkage of space, he says, has encouraged the cheap wise-cracking review and this he deplures. It is his hope that "there will be some effort to restore the dignity and importance of the critic's function when the war is over".

And he ends on this pathetic note, which I am sure his confreres on this side of the Atlantic will consider sympathetically.

"We are promised a new heaven and a new earth after victory, and perhaps more space and increased opportunity for our labors ought to be in the front of the war aims of those of us who are fortunate enough to survive in the post-war paradise".

* * *

From Nicolas Slonimsky, composer, conductor, author and inveterate fact finder, now in South America, comes the following timely warning:

All cobblers' and watchmakers' shops in Rio de Janeiro carry signs, in large letters, *Concertos*. Lest some enthusiastic good neighbor burst into print with the news that piano and violin concertos are made to order by Brazilian cobblers and watchmakers while you wait, let them consider that *Concertos* in Portuguese means Repairs.

* * *

Consider the lot of the musicologist. Somebody or other is forever checking up on him, just for the sake of proving he is wrong about this detail or that. Mind you, I'm not blaming the checker-uppers. But facts are slippery things and maybe, anyway, it is the way a fact is stated, and not the way it was understood by the stater, that starts all the shooting.

Maybe you thought the Dvořák centennial celebrations were all over, but from E. Clyde Whitlock, a musical educator of Fort Worth who is prominent in the affairs of the Texas Music Teachers Association, comes a summons and complaint with respect to something printed in these columns a few weeks ago, when not to talk about Dvořák was like failing to vote in a presidential election. It has to do with what is bravely branded "a misstatement of fact". I quote:

"It is stated that the omission of the trombone parts on the final page of the score of the 'New World Symphony' was discovered only at the rehearsals in New York for the first performance.

"As a matter of fact, the omissions were rectified by Mr. Joseph J. Kovarik, who copied the score, at Spillville, Iowa, during the Summer of 1893. Mr. Kovarik participated in the first performance of the Symphony and was a member of the Philharmonic Orchestra for something like forty years. He still lives in New York, and was quoted in the Dvořák centennial story in your previous issue.

"Mr. Kovarik was the constant companion of Dr. Dvořák during the entire American sojourn and for a number of years previously in Prague. He copied the scores and parts of most of the Dvořák works of the period, and doubtless knows more of the facts of the master's life during that time than any person, living or dead. In writing the story of the American period the several biographers seem not to have been guided in many details by the knowledge of the only person who himself participated in the events of the period.

"I shall agree with you in advance that

there is nothing to be done about this, since Dr. Stefan's and other biographies already are in print. But I should like to see Mr. Kovarik given credit as the final authority upon a particularly fascinating episode in American musical history".

My own recollection is that Dr. Stefan did consult Mr. Kovarik, but if it's just a little matter of credit where

coming dinner for the Symphony's new season.

Golschmann started faces turning red when he looked around him and remarked that few of those present attended the Symphony's concerts. "That", he said, "is a little puzzling to me".

SCHERZANDO SKETCHES No. 110

By George Hager



"You take the hot break this time."

credit is due, here Miss Steno, take this down: "Credit Joseph J. Kovarik and consider trombones added."

* * *

Apropos of 'La Vie Parisienne', the fourth of the series of productions so bravely undertaken by the New Opera Company, one reviewer makes the old mistake of referring to the composer as coming from "Offenbach - am - Main". Offenbach, of course, was born at Cologne, and it was not he, but his daddy who took the name of Offenbach because of having lived in the city of that name before he became a cantor in Cologne. Also I note that this reviewer and another both refer to Offenbach's real name as Levy. That is the name you will find in some of the books. But according to Krakauer's German biography (translated into English, I believe, as 'Orpheus in Paris') his granddaddy was Juda Eberst (not Levy) and lived in Offenbach-am-Main; his son (the composer's father) was Isaac Juda Eberst, and moved from Offenbach to Deutz, a satellite town of Cologne. So many of his fellow Jews thereabouts called Isaac the Offenbacher that for convenience's sake he changed his name from Eberst to Offenbach and that was how Jacques happened to be not Jacques Eberst but Jacques Offenbach. All that accepted, I can't help wondering how he came to be Jacques instead of Jacob.

* * *

Here is a report from out Missouri way, which I pass on to you precisely as it has come to me.

A musician who talks the businessman's own language made the St. Louis Chamber of Commerce squirm recently when he accused its members of "unfair trade practices".

The musician was Vladimir Golschmann, St. Louis Symphony Orchestra conductor, and the occasion was a wel-

Then he tossed his gentle bombshell. "All the members of our orchestra show a lot of interest in you", he remarked smoothly. "They patronize your stores, your offices, your banks.

"What about some reciprocity on your part? I know the answer some of you will give: 'My wife goes to the symphony'. I am not talking about your wife. I am talking about you".

While making it clear that he was getting tired of receiving mere lip service to the Symphony from business men, Golschmann took pains to say he was not trying to "sell you music".

He said: "Music is a product of which the world consumes so much that it needs no advertising. It is advertising that cannot live without music."

* * *

A contralto, Viola Silva, contributed this one. She will never forget St. Louis. Engaged to sing in the Bach Mass there, she found that the event was to be held in the big public auditorium, and she set off, perfectly confident that she could find her way. What she didn't realize was that there are any number of entrances to any number of auditoriums in that big structure, and the cop on the beat couldn't help her out much. Finally she got it over to him that she belonged in the society that was advertised on a poster where the name Bach was conspicuously displayed.

"Oh, sure, ma'am," he said. "Go right in that door. But you don't look like a bachelor to me."

If you don't get it, just trot out your own little pipe organ and play some Bach, advises your

Mephisto

Initial Concerts Given by Eleven Symphony Orchestras



Eugene Goossens

GOOSSENS OPENS CINCINNATI SERIES

Symphony Gives World Premiere of Weinberger's 'The Lincoln Symphony'

CINCINNATI, Nov. 5.—The Cincinnati Symphony opened its 1941-42 season with a pair of concerts on Oct. 17 and 18 in historic Music Hall, which, during the Summer, had been redecorated.

After the customary playing of 'The Star Spangled Banner', Eugene Goossens, musical director, opened with an excellent reading of Beethoven's great Overture, 'Dedication of the House'.

The world premiere of Weinberger's work, 'The Lincoln Symphony', was heard next. This composition, which has been dedicated to Mr. Goossens and the Cincinnati Symphony, deserved the fine performance it received. It is a notable work, first for its originality, although it follows a formal structure; for its orchestration and because it remains aloof from sentimentality, yet is a warm and spiritual picturization. The titles set the moods for the different movements: 'The Hand on the Plough', 'Scherzo Heroique', 'O Captain! My Captain!' and 'Deep River'.

The Dvorak Symphony, 'From the New World', a great favorite with most audiences, found the orchestra in fine form. It was played in commemoration of the hundredth anniversary of the composer's birth.

Munz Is Soloist

The second pair of concerts of the season, on Oct. 24 and 25, were also opened with the playing of our national anthem; a commendable innovation during these troubled times. There was a soloist for these programs, Mieczyslaw Munz, pianist, who played Rachmaninoff's Rhapsodie for piano and orchestra on a theme of Paganini. The work comprises twenty-four variations. It proved to be a most interesting composition, and the soloist, in performance, equally interesting, although the work does not permit any great show of talent. Mr. Munz was warmly received, and his appearance was an occasion for a sort of reunion, since he was at one

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NATIONAL SYMPHONY ENLISTS SOLOIST

Iturbi Plays Liszt at Opening Concert of Orchestra Under Baton of Hans Kindler

WASHINGTON, D. C., Nov. 5.—With the opening of the National Symphony's eleventh year on Nov. 2 the busiest music season Washington has ever known hit its full stride. Since mid-October no less than a half dozen concert series, several of them new, have been inaugurated, and some of the programs will stand through the year as major events.

Hans Kindler got the Symphony season in Constitution Hall off to an impressive start with a concert that brought José Iturbi as pianist and Roy Harris, composer. A capacity Sunday afternoon audience heard Mr. Iturbi make his National Symphony debut in Liszt's Piano Concerto in E Flat. He was given a tremendous ovation. The



Hans Kindler

performance of the Harris work, 'Acceleration', was a premiere, and Mr. Harris was present to hear it. According to information from the Symphony office the composition was written for Dr. Kindler's orchestra after Mr. Harris had privately heard some of the National Symphony's recordings of American compositions soon to be released. 'Acceleration' proved a zestful piece that gets off to a slow start, then, like a rolling stone, gathers speed and more speed until it strikes a brilliant, smashing climax. Dr. Kindler also offered for this concert Mozart's 'Lucio Silla' Overture, never before heard in Washington, and Brahms's First Symphony.

Campaign Launched

As this initial concert was played 400 members of the orchestra's Women's Committee were in the middle of a campaign in behalf of the Mid-Week concerts scheduled to open on Nov. 5. Organized by J. P. Hayes, orchestra manager, the committee is out to sell the 3,800 seats in Constitution Hall on a season basis, and for the first time in the history of the orchestra no tickets for individual concerts are planned to be available. The campaign will reach its climax on the night of the first mid-week concert when Albert Spalding will be soloist in a performance of Samuel Barber's violin Concerto.

JAY WALZ



Hoffmeier

At a Tea Given at the Historical Society of Dauphin County on Oct. 20, Marking the Opening of the 1941-42 Season of the Harrisburg Symphony, Are (Left to Right) Mrs. George King Raudenbush, Wife of the Conductor; Charles Wakefield Cadman, Composer; Mrs. David Murdoch, President of the Federation of Music Clubs of Pennsylvania; Egon Petri, Pianist; Mrs. Egon Petri, George King Raudenbush, Conductor of the Orchestra, and Mrs. Arthur Hull, President of the Harrisburg Symphony Society

RAUDENBUSH DIRECTS INAUGURAL CONCERT

Harrisburg Orchestra Plays Cadman's First Symphony—Egon Petri Is Soloist

HARRISBURG, PA., Nov. 5.—The 1941-42 season of the Harrisburg Symphony, George King Raudenbush, conductor, opened auspiciously on the evening of Oct. 21 in the Forum of the State Educational Building. It was a gala event and the interesting program included the Eastern premiere of Charles Wakefield Cadman's Symphony No. 1, 'The Pennsylvania'.

Mr. Cadman is a Pennsylvanian (born in Johnstown) and it was most fitting that the first hearing in the East should occur in Harrisburg, the capital of his native state. The Pennsylvania Governor, Arthur H. James, was among the notables in the large audience who came to hear the new work. Mr. Cadman,

also present, was accorded an ovation equally shared by Mr. Raudenbush the conductor. The work was received most enthusiastically. The soloist of the concert was Egon Petri, pianist. He was vociferously applauded for his artistic interpretation of Beethoven's 'Emperor' Concerto and several extras. Other orchestral works comprised the overtures to Weber's 'Freischütz' and Schumann's 'Genoveva'.

On the previous afternoon, Mr. Cadman met a representative group of Harrisburg school children in the same auditorium, the occasion being the opening of the Young People's Concerts by the Harrisburg Symphony. The Forum was filled to capacity. Some of Mr. Cadman's songs were among the works presented and Mr. Raudenbush appeared in the dual role of conductor and commentator.

ORCHESTRA STARTS SERIES IN TOLEDO

Raudenbush Conducts Orchestra at Opening of Second Year—Robeson Sings

TOLEDO, O., Nov. 3.—Paul Robeson was soloist with the Toledo Symphony, George King Raudenbush conductor at the initial concert of its second season. A large audience gathered in the Paramount Theater on Oct. 28. Beethoven's Fifth Symphony was the opening work. The great improvement in the young orchestra was noted.

Mr. Robeson's portion included the 'Death Scene' from 'Boris Godunoff', folk-songs, Spirituals, and music of George Gershwin. In the first he received sympathetic accompaniment from Mr. Raudenbush and the orchestra; in the others he was assisted by Lawrence Brown at the piano.

With half a dozen Toledo Symphony

concerts scheduled for adults and school children, and with the Chicago and Minneapolis orchestras due to visit the Art Museum, Toledoans at last can complain of no dearth of symphony concerts.

HELEN MILLER CUTLER

SYMPHONY CONCERTS BEGUN IN NEW HAVEN

Smith Conducts Mason's 'Lincoln' Symphony — Simonds Plays Brahms Work

NEW HAVEN, Oct. 30.—The long Summer solstice came to an end when the New Haven Symphony held a gala opening concert with David Stanley Smith conducting, Daniel Gregory Mason represented by his 'Lincoln' Symphony, and Dean Bruce Simonds as soloist in the B Flat Concerto by Brahms. The evening of Oct. 20 was one of fine musicianship throughout and

(Continued on page 22)

Novelties and Soloists Appear on Several Programs

SEATTLE WELCOMES BEECHAM AT DEBUT

Englishman Hailed at First Concert as Orchestra's New Conductor

SEATTLE, WASH., Nov. 1.—Nothing in a great many years has created so much interest as the coming of Sir Thomas Beecham to direct the Seattle Symphony. For the first time in its history the Music Hall is completely sold out on a seasonal basis. The orchestra personnel has been enlarged to seventy men and Francis Aranyi, Hungarian violinist, engaged as concert master.

A new setting, constructed of curved ply-wood, built according to the latest improvement in acoustical engineering, tested and designed by the department of Acoustical Engineering of the University of Washington, has been installed at the back of the stage. This "shell" reflects sound with clarity and balance to every section of the auditorium.

For the first concert on Oct. 20, Sir Thomas selected an admirable program. The concert opened with the Overture to 'A Midsummer Night's Dream' by Mendelssohn, in which the string section especially played exquisitely. This was followed by 'The Walk to the Paradise Garden' by Delius, and Zoltan Kurthy's 'A Little Prelude', played here for the first time.

The program continued with Mozart's Symphony No. 4 in C, given a light, scintillating reading, marked by precision of tempo. The final work was Dvorák's Symphony No. 4 in G, performed for the first time in Seattle. This was played in dramatic style, crisply and vigorously.

The orchestra revealed the results of arduous work with Sir Thomas and it was quite apparent that both conductor and musicians were enjoying themselves. The audience gave him a warm welcome, recalling him for many bows, at the close of each work, a tribute which he shared with the orchestra.

Ousts Photographer

An amusing incident occurred when a newspaper photographer, seated not more than six feet from the podium, took a quick infra-red picture. The click of the camera caught the ear of the peppery conductor; a sharp rap of the baton silenced the orchestra and Sir Thomas turned and invited the disturbing element to leave the hall, after which, in a composed manner, he turned to the audience and announced: "With your kind permission, ladies and gentlemen, I will play this piece again", and proceeded as though nothing had happened.

Sir Thomas was introduced to Seattle at a lecture on Oct. 16. In his lecture he paid high tribute to Mozart and discoursed on the music and composers to be played. The informal talk was punctuated with sparkling wit and a guileless humor which quite delighted the audience. Asked his definition of music, Sir Thomas replied, "Good music is that which penetrates the ear with facility, and quits the ear with difficulty", and he added, "I'm of the opinion that's not a bad definition".

(Continued on page 22)



Vladimir Golschmann

GOLSCHMANN LEADS NOVELTY AT OPENING

St. Louis Symphony Enters Sixty-Second Year—Plays Delamarter Overture

ST. LOUIS, Nov. 2.—With practically no changes in personnel, the St. Louis Symphony opened its sixty-second season with the pair of concerts of Oct. 31 and Nov. 1, in the Municipal Opera House. Vladimir Golschmann, now entering his eleventh year as permanent conductor of the orchestra, arranged an opening program that not only aroused intense response on the part of both audiences, but clearly showed that the orchestra has reached a state of unity and precision that ranks it high among those of the country.

The program was melodic from beginning to end and of such content as to reveal the virtuosity of every section under Mr. Golschmann's skilled leadership. It opened with the Overture and Allegro of Couperin, a delightful work orchestrated by Darius Milhaud especially for the St. Louis Symphony. The success attained last year at its original hearing was repeated. It has lost none of its Seventeenth Century flavor in transcription. Beethoven's Symphony No. 3 received a superb interpretation.

Debussy Novelty Played

After the intermission came Mr. Golschmann's first novelty of the season, Eric Delamarter's Overture to the Suite from 'The Betrothal' after Maeterlinck's drama. It is melodically original, highly ornamented and skillfully orchestrated. The orchestra reached a high level in the symphonic excerpts from 'The Martyrdom of Saint Sebastian' by Claude Debussy. Bach's Toccata in C, orchestrated by Leo Weiner, closed the program and after its sonorous climax there was an ovation for conductor and orchestra at each concert. Mr. Golschmann was called to the podium many times and with the orchestra acknowledged the vociferous applause. Many persons felt that the general acoustics were better as a result of doing away with the platforms at the rear of the orchestra, an experiment at these concerts. The management announced a substantial increase in subscriptions for the season.

HERBERT W. COST

NEW SHELL USED BY MITROPOULOS

Minneapolis Orchestra Opens Year with Improved Acoustical Unit in Hall

MINNEAPOLIS, Nov. 6.—Two crowded and enthusiastic houses have greeted the Minneapolis Symphony at its first two concerts of the season in Northrop Auditorium, on the University of Minnesota campus.

Vast improvement in the quality and carrying power of the orchestra's tone has been attained by a new \$5,000 acoustical shell for Northrop's stage, built this Summer on principles developed by Leopold Stokowski. Funds for



Dimitri Mitropoulos

the shell were raised by the personal solicitation of Dimitri Mitropoulos, conductor, who has long desired better acoustical equipment for his ninety-piece orchestra.

The Greek maestro, fresh from successful guest appearances with the NBC Symphony in New York, opened the local series with an unhackneyed program in which the orchestra shone with almost mid-season lustre. Noteworthy was evidence that Mitropoulos's dynamism as a conductor is steadily undergoing a tempering process which gives his interpretations greater authority and stylistic assurance without impairing the immense vitality and urgency of his message.

The first program contained the Schumann 'Rhenish' Symphony, Brahms's Variations on a theme by Haydn, Ravel's 'Le Tombeau de Couperin' and the Berlioz 'Roman Carnival' Overture. The Symphony was broadly and warmly voiced, and its genial romanticism was conveyed with the most adroit and fluent means. The Brahms Variations were notable for clarity of texture and a control of design and contrast which made a splendid unit of many diverse parts. In this work, as in the Berlioz Overture, there was an exhilarating sense of forward motion and living tone. The Ravel work, on the other hand, was in delightful miniature style, a work of subtle fragrance and poignancy.

The second regular concert brought us Gladys Swarthout, whose main ef-

fort of the evening was a group of five songs by Russian composers, orchestrated by Paul Sterrett and sung throughout in English. She made a charming if not a sensational impression, and offered a generous list of encores.

The orchestra concerned itself mainly with the Tchaikovsky Fifth Symphony, given a lithe and impetuous reading, pausing only for a searching and tender romanza, and brought to a vivid climax. Novelty was the 'Suite Provençale' of Darius Milhaud, which proved to be a gorgeous series of tableaux set to gay, garish and earthy tunes which Milhaud has flung around the orchestra with fine abandon.

The orchestra opens its season with a larger subscription list than last year, and with an illustrious group of soloists and guest conductors: Salvatore Baccaloni, Marian Anderson, Edward Kilenyi, Gregor Piatigorsky, Yehudi Menuhin, Artur Rubinstein, Vladimir Horowitz, Charles Kullman, Lilian Knowles, Lawrence Tibbett, and conductors Bruno Walter and Vladimir Golschmann (who take over when Mitropoulos conducts the New York Philharmonic in December and January).

In addition to the regular series of eighteen Friday night concerts, there will be five special feature concerts, three of them in conjunction with the Monte Carlo Ballet Russe, one with Marian Anderson and another with Oscar Levant as soloists. There will be a series of 'Twilight' Sunday afternoon concerts, with various local and imported soloists. JOHN K. SHERMAN

DENVER SYMPHONY LAUNCHES SEASON

Horace Tureman Conducts Initial Concert with Alexander Kipnis as Soloist

DENVER, COL., Nov. 5.—The Denver Symphony, Horace E. Tureman, conductor, opened the season's subscription series on Oct. 20 at the City Auditorium. The orchestra was greeted by an audience that comfortably filled the large Auditorium.

Alexander Kipnis was soloist and (Continued on page 22)



Horace E. Tureman

ORCHESTRAS: Barbirolli Returns—Soloists Heard

ORCHESTRAL programs of recent weeks brought soloists and novelties. John Barbirolli returned to the Philharmonic-Symphony podium with Josef Hofmann as piano soloist on his first program and with William Grant Still's 'Plain Chant for America', in which Wilbur Evans was soloist, as a new work. Robert Casadesus was piano soloist the following week. Rudolph Ganz launched the Philharmonic-Symphony Young People's Series with Sonda Bianca, child pianist, as soloist. Efrem Kurtz conducted the NBC Symphony. The New York City Symphony continued the WPA series with Reginald Stewart conducting and with Frank Mannheimer, pianist, and Luigi Silva, 'cellist, as soloists.

Barbirolli Conducts Work by Still

New York Philharmonic-Symphony. John Barbirolli conducting. Josef Hofmann, pianist, assisting artist. Carnegie Hall, Oct. 23, evening:

'Plain Chant for America' for baritone and orchestra.....William Grant Still
Wilbur Evans, baritone soloist
(First Performance)
Concerto for piano and orchestra in G, No. 4, Op. 58.....Beethoven
Funeral March from piano Sonata in B Flat Minor (Played in Memory of Mrs. Christian R. Holmes).....Chopin
Symphony in D, No. 2, Op. 73.....Brahms

The high point of this concert was Mr. Hofmann's incomparable performance of Beethoven's G Major Concerto with able collaboration from the orchestra and Mr.



Wilbur Evans



William Grant Still

Barbirolli. Too often the word "classical" is loosely used, until it becomes shoddy and devoid of meaning, but if anything ever embodied the true significance of that word it was Mr. Hofmann's playing. Through the flawless beauty and serenity of his performance spoke a tremendous power, perfectly poised and perfectly controlled. And when the concerto was finished, one had a slight feeling of incredulity that anything so perfect could have happened. Few indeed are the artists who can play in this fashion.

Mr. Still's 'Plain Chant for America' is based on a poem by Katherine Garrison Chapin, who wrote the text of the composer's 'And They Lynched Him on a Tree'. The 'Plain Chant' is written mainly in the form of dramatic recitative and Mr. Evans sang its patriotic lines boldly and with stirring vigor. While giving full credit to the sincerity and dignity of purpose of Miss Chapin and Mr. Still, it must be admitted that neither as poetry nor as music does the work attain to distinction.

The Chopin Funeral March was a tribute to Mrs. Christian R. Holmes, long an active supporter of the Philharmonic-Symphony Society. A new orchestration is decidedly in order, as the one by Sir Henry Wood used at this concert was extremely bad. The Brahms Symphony was muddy and turgid, and one missed the tonal beauty which had marked the playing of the strings and woodwinds only a few days before. On Sunday Mr. Hofmann again appeared and the rest of the program was made up of Dvorak's 'New World' Symphony and the Polka and Fugue from Weinenberger's 'Schwanda'. S.



Josef Hofmann



Robert Casadesus

Casadesus Plays Mozart and Ravel Concertos

New York Philharmonic-Symphony, John Barbirolli conducting; Robert Casadesus, pianist, assisting artist. Carnegie Hall, Oct. 30, evening:

Symphony in G Minor, No. 25 (K. 183);
Concerto for Piano and Orchestra in B Flat, (K. 595).....Mozart
Piano Concerto for the Left Hand; 'La Valse'.....Ravel

Mozart and Ravel are ideally suited to each other as program mates, and Mr. Casadesus is a born interpreter of the music of both composers, with the result that this concert was one of the most enjoyable which the Philharmonic-Symphony has given thus far this season. The G Minor Symphony (K. 183), played for the first time by the Society, according to a program note, is an astounding work even for a genius of seventeen. It is lightness of orchestration and structure rather than saliency of ideas which distinguishes this symphony from the later ones. Mr. Barbirolli conducted it with a maximum of vigor and a minimum of musical refinement.

The B Flat Piano Concerto was Mozart's last, and it is one of the most beautiful of all, if not so dramatic as the D Minor. Mr. Casadesus played it with exquisite finish and mastery. Every tone was perfectly proportioned, every phrase perfectly molded, the rhythm impeccable. Among the memorable passages was the serene introduction to the larghetto, which was a triumph of expressive simplicity. This was a performance which had the delicacy and charm of Dresden china, without becoming precious. In contrast was the bold sweep of Mr. Casadesus's playing of Ravel's superb Concerto for the Left Hand. The merciless chords and arpeggios, which lead the hand in a veritable witch's dance over the keyboard, sounded positively easy to play, so smoothly did the soloist take them. Quite apart from its fascinating technical aspects, this Concerto is good music, full of life and color and vitality. But Ravel's masterpiece is 'La Valse', which took a beating at the hands of Mr. Barbirolli, who had provided a fine accompaniment for Mr. Casadesus. The rhythms were thumped out and the whole sinuous, plastic line of the music swallowed up in an orgy of noise. On Sunday afternoon Mr. Casadesus replaced the B Flat Concerto of Mozart with the Concerto in C Minor (K. 491). The program was otherwise identical. S.

Mannheimer Soloist with City Symphony

New York City Symphony, Reginald Stewart, conductor; Frank Mannheimer, pianist. Carnegie Hall, Oct. 26, evening:

Fugue in G Minor.....Bach-Stewart
Symphony No. 1.....William Boyce
Concerto in C Minor.....Mozart
(Mr. Mannheimer)
Symphony No. 6 in B Minor.....Tchaikovsky

Mr. Stewart led off the program with his excellent arrangement of the 'Little' Fugue from the G Minor Fantasia and Fugue, an arrangement refreshingly conservative and modest in a day of grandiose transcriptions that succeed only in misrepresenting the composer. The work received pleasing treatment at the hands of conductor and orchestra.

The concert revealed further Mr. Stewart's

talent as a program maker, for in addition to the novelty, a vivacious and spirited Symphony by the Englishman, William Boyce (1710-1779), Mozart's C Minor Concerto found an excellent exponent of the solo part in Mr. Mannheimer and a conductor tender of its spirit and style in Mr. Stewart. The soloist played with grace and agility in a work that has less of the sparkling and vivacious, and more of the restless and disturbed spirit, than is usually associated with this composer. Applause was long and fervent for the work of soloist, conductor and orchestra. Following intermission, Tchaikovsky's Symphony 'Pathétique' brought a larger orchestra to the stage and more flamboyant coloring to the concert than had been manifest in the work of the classicists preceding the intermission. W.

Luigi Silva Soloist with City Symphony

New York City Symphony, Reginald Stewart conducting; Luigi Silva, 'cellist, soloist; Carnegie Hall, Nov. 2, afternoon:

'Romeo and Juliet' Fantasy-Overture—Tchaikovsky
Concerto in D for 'cello and orchestra—Boccherini-Silva
Symphony No. 7 in A.....Beethoven

In addition to his exceptional talents as an interpreter, Mr. Luigi revealed scholarship and taste in his revision of the Boccherini work. The original edition of the parts was found in the Library of Congress and the New York Public Library made available for the first time the score with Mr. Silva's revisions. It received its first performance upon this occasion. Vigorous, buoyant and attractive in its first and third movements, the central Adagio was the most rewarding of its divisions. Simple in utterance, noble in sentiment, the slow



Luigi Silva



Frank Mannheimer

movement received a correspondingly dignified and sincere interpretation at the hands of the 'cellist, conductor and orchestra, and the soloist revealed a highly finished technique and style in the remaining sections. The cadenzas were Mr. Silva's own, and only in the first of these did he lean out of the frame of the style.

Mr. Stewart conducted a well controlled and ably phrased reading of the Tchaikovsky Overture-Fantasia, employing the truncated version which omits the percussive ending. A large audience (one of many which almost invariably fill the hall, with the exception of the box seats, for this popular and popular-priced series) attended this concert, which was completed by a performance of the Beethoven Seventh, following intermission. W.

Ganz Conducts Opening Young People's Concert

The first Young People's concert in the New York Philharmonic-Symphony's nineteenth season of these events found a large audience in Carnegie Hall on the morning of Nov. 1 to greet Rudolph Ganz and the orchestra. The soloist was Sonda Bianca, a young pianist who will soon celebrate her eleventh birthday and who was heard in the first movement of Mozart's Concerto in D Minor (K. 466). The rest of the program comprised the Andante from Bach's Violin Sonata in A Minor,



John Barbirolli, Who Returned to the Podium of the New York Philharmonic-Symphony

arranged by Frederick Stock; the second movement from Beethoven's Symphony No. 8 in F; the last movement from Tchaikovsky's Symphony No. 4 in F Minor; and Richard Strauss's 'Till Eulenspiegel's Merry Pranks'. The Horace



Sonda Bianca



Rudolph Ganz

Mann Elementary Choir led the singing of 'Long, Long Ago'. Mr. Ganz welcomed his young listeners and told them about the music, using the slides which are so valuable a part of these programs. He was warmly applauded, as was the young soloist, who played with fluency and aplomb. This first program had the Evolution of the Symphony Orchestra as its theme. R.

Kurtz Leads NBC Symphony in Music by the Romantics

Efrem Kurtz led the weekly concert of the NBC Symphony on the evening of Oct. 21, in Studio 8-H, Radio City, devoting his program to music by the romantic composers.

Mr. Kurtz's compelling musicianship and artistry were revealed in the Overture to 'Le Roi d'Ys' by Lalo, the Scherzo from Bruckner's Ninth Symphony, the Variations from Tchaikovsky's Third Suite and Schumann's D Minor Symphony, the No. 4. The performance of the slow movement in the last-named was especially memorable in a broad and finally conceived reading, the men of the orchestra responding to Mr. Kurtz's direction with spirited and brilliant playing.

Mr. Kurtz led the NBC Symphony, in his second appearance this season with that ensemble on Oct. 28, in an all-Russian program devoted to two works, the Overture to Glinka's 'Russlan and Ludmilla' and the Sixth Symphony of Tchaikovsky. Mr. Kurtz guided the orchestra through the colorful Slavic scores with unerring artistry. B.



Efrem Kurtz

Risë Stevens and Nelson Eddy Appear in New Film

'The Chocolate Soldier' Brings Baritone a New Singing Partner—Music by Oskar Straus, Saint-Saëns, Mussorgsky and Others Spliced with Script of 'The Guardsman'

ACTING well and singing better, Nelson Eddy and Risë Stevens carry the burdens of 'The Chocolate Soldier'—which isn't 'The Chocolate Soldier' in story but 'The Guardsman'—and so far as the crowds at the Astor Theatre in the first few days of its showing on Broadway have given an indication, carry them to a resounding success. Mr. Eddy is, of course, an older stager in film success. But Miss Stevens, with only a relatively short time behind her as a star of the Metropolitan Opera, has stepped off with what would appear to be precisely the right foot in her first picture. Probably Mr. Eddy has not placed to his credit heretofore so good an impersonation as the double one of light opera singer and Russian lothario. He is at his best when masquerading as the latter; and his singing of Mussorgsky's 'Song of the Flea' as he goes from table to table in a restaurant is something to make even his long-time admirers sit up and notice.

Miss Stevens finds her best opportunity not in Oskar Straus's 'My Hero' Waltz—though she sings it very musically, principally in duet form with Mr. Eddy—but in 'My Heart at Thy Sweet Voice', as taken over from Saint-Saëns's 'Samson et Dalila'. She is charming to look upon and she shows movie talent at every turn. Perhaps the least fortunate part of the film is the rather forced and not particularly appropriate use of 'The Chocolate Soldier' music. Still it must be confessed that the splicing of the two stage successes, if by no means true to either of them, has been expertly done. The result provides amusement as well as good singing, and, in the case of Miss Stevens, a most attractive new personality for the screen.

SCENES FROM
'THE
CHOCOLATE
SOLDIER'

Right: Risë Stevens and Nelson Eddy (Masquerading as a Russian) and (Below) the Two Principals in Less Romantic Costume, with Nigel Bruce in the Role of a Music Critic. Lower Right: Miss Stevens



BALLET RUSSE PRESENTS 'SARATOGA'

New Work Has Music and Libretto by Weinberger and Choreography by Massine

THE world premiere of 'Saratoga', with music and libretto by Jaromir Weinberger and choreography by Leonide Massine, was the novelty of the Ballet Russe de Monte Carlo program on the evening of Oct. 19 at the Metropolitan Opera House. Most of the incursions by the Ballet Russe into the American scene have been infelicitous, but 'Saratoga' is by all odds the worst yet. Mr. Weinberger's score was incredibly banal, in the style of a musical comedy of the 1920's; the costumes by Alvin Colt and the scenery by Oliver Smith did almost as little to create the spirit of the famous resort in the 'nineties; and Mr. Massine, thus handicapped, simply let the dancers wander about the stage waving hands and dashing off into the wings, most of the time.

Alexandra Danilova as the Young Girl and Frederic Franklin as the Jockey whose triumph in the race wins her did all that they could to give animation to the listless affair. But the tawdriness of the music and the artificiality of the situation doomed

their efforts to failure. What a relief it was to see 'Gaité Parisienne' with its bubbling Offenbach music and heady atmosphere! Danilova was as delightful as ever as the Glove Seller and Roland Guerard made a dignified if rather reserved Baron. The evening opened with a performance of 'Rouge et Noir', in which the principals panted and heaved, as prescribed, with a will. Efreim Kurtz conducted all three ballets.

On Oct. 15, Massine's 'Seventh Symphony', to Beethoven's music, and his 'Beau Danube' had their season's premieres. Tamara Toumanova took the role of Sky for the first time in the 'Seventh Symphony'. 'Devil's Holiday' and 'L'Après-Midi d'un Faune' reentered the repertoire on Oct. 16. The former has grown rather threadbare, but Nijinsky's 'Faun' is still a great work and Youskevitch dances superbly in it. Balanchine's ingenious 'Baiser de la Fee' and Massine's 'Three-Cornered Hat' were given on Oct. 17. The latter ballet is one of the few occasions on which audiences have a chance to enjoy Mr. Massine's full brilliance as a dancer. The matinee of Oct. 18 restored 'Coppelia' to the repertoire with Danilova as Swanilda and Youskevitch as Franz.

After an absence of two days visiting other cities the Ballet returned to the Metropolitan Opera House on Oct. 23 for the last ten days of its current engagement.

Massine's 'Bogatyr' was given in a drastically revised form. The opening scene of the original version has been omitted and the other scenes curtailed. Alexandra Danilova and Frederic Franklin did their distinguished utmost with the two principal roles but they and their associates were unable to lift the weight of the too massive and labored production.

The program opened with a delectable performance of 'Vienna—1814', with Natalie Krassovska dancing the pas de deux with the accomplished Igor Youskevitch for the first time. In 'Gaité Parisienne' George Zoritch acquitted himself with distinction in his first appearance as the Baron.

'Swan Lake' had a belated reentry on Oct. 25 with Toumanova and Youskevitch in the leading roles. The Wagner-Dali-Massine 'Bacchanale', still a deeply impressive ballet, was given on Oct. 26. Casimir Kokitch's portrayal of Ludwig II was as sensitive as ever, and Marc Platoff and Lubov Rostova were brilliant in the roles of Sacher Masoch and his wife. 'Boutique Fantasque' was seen on Oct. 28 for the first time this season.

Feuermann First Soloist with National Orchestral Association

The National Orchestral Association, Leon Barzin, director, was to open its new season on Nov. 10 with Emanuel Feuermann, 'cellist, as soloist in a performance of Bloch's 'Schelomo'. The

training orchestra this year includes about 133 players; of these, forty-five are new members. Approximately ninety-eight former members returned for further training, but of this number, fifteen have found permanent positions with major orchestras since the beginning of the present season.

COMPOSERS LEAGUE WILL HONOR CASTRO

Argentine Composer to Be Soloist on Program Devoted to His Works

The League of Composers will open its nineteenth season on Dec. 7 at the Museum of Modern Art, with an evening of music in honor of the Argentine composer, Juan José Castro.

Mr. Castro, who is coming to the United States to conduct the NBC Symphony, will appear as pianist at the League's program of his own music. A reception will follow. Mr. Castro was heard at a League concert in February, 1934, on a program of South American music. Other Latin-American events scheduled by the League for this season include a broadcast of new music from Mexico City.

'The Lamp on the Plains', music by Ernst Bacon, libretto by Paul Horgan; 'The New York Opera', music and libretto by Marc Blitzstein; 'Solomon and Balkis', music by Randall Thompson, libretto from the 'Just So Stories' of Rudyard Kipling. This Thompson work was commissioned in cooperation with the CBS, which will present its premiere over the air.

A music-with-films evening will be given on Feb. 8 at the Museum of Modern Art. This program will be made up of "feature movies" chosen because of important new music in their scores. The League's Young Composer recitals at the New York Public Library will continue. Jan. 11 will be given to the Canadians; Feb. 15 and April 12 to composers of the United States; March 8 to the Latin-Americans.

The League's contemporary Record Series launched last Spring with Schönberg's 'Pierrot Lunaire' will be carried on this season with Charles Ives's Fourth Sonata for Violin and Piano.

New Weinberger Work to Be Heard

Jaromir Weinberger, Czech composer, has finished a new work, 'Czech Rhapsody', which will be presented for the first time under the baton of the composer at the Concert of the Nations for the benefit of the Foster Parents' Plan for War Children, Inc., on Nov. 30, at Manhattan Center. Mrs. Eleanor Roosevelt and Governor Herbert H. Lehman will be the patrons. Gustave Kotanyi will manage this concert by the National League of American Citizens of Foreign Descent, Inc.

Blackman Engaged as Conductor of Charleston Symphony

Charles Blackman, assistant to Leon Barzin, musical director of the National Orchestral Association, was recently engaged as conductor of the Charleston, S. C., Symphony. Mr. Blackman served his apprenticeship in the training orchestra of the National Orchestral Association, beginning as a member of the violin section. He later became personnel manager and studied conducting with Mr. Barzin. He has conducted several small ensembles and last year was musical director for a Summer theater.

CONCERTS: New York Debuts Enliven Vocal Calendar

PIANISTS and singers both figured heavily in the calendar of the fortnight. Vocalists included Anna Kaskas, Donald Dickson, Conrad Thibault, Ernest McChesney, Carlos Alexander, Thomas L. Thomas, Kathryn Boghetti, Nora Fauchald, Lola Hayes, Cathlene Parker and Joseph Clifford. On the pianistic roster were Sergei Rachmaninoff, Henrietta Schumann, Aleksandr Helmann, William Kapell, Anatol Kitain, Hilde Somer, Marisa Regules, Bernard Weiser and Ross Pratt. The New Friends of Music opened their season with the Budapest Quartet, Hortense Monath, pianist, and William Primrose, violinist, participating in the first concert. At the second, the Budapest Quartet was supplemented by Mr. Primrose and Benar Heifetz, 'cellist. An Inter-American Music Fiesta was given for the benefit of Pan-American music scholarships. Sybil Shearer made her debut as a dance recitalist.

Carlos Alexander, Bass-Baritone (Debut)

Paul Weiner at the piano. Town Hall, Oct. 21, evening:

Arioso, 'Thanks Be to Thee', from 'Israel in Egypt'.....Handel
Aria of Agamemnon from 'Iphigenia in Aulis'.....Gluck
Liederkreis, Op. 39.....Schumann
Aria of King Philip from 'Don Carlos'.....Verdi
'C'est l'extase langoureuse'; 'La Chevelure'.....Debussy
'The Sleeping Princess'.....Borodin
'Serenade'.....Mussorgsky
'Verschwiegene Liebe'; 'Benedeit die sel'ge Mutter'.....Wolf
'Ruhe meine Seele'; 'Frühlingsfeier'.....Strauss

Mr. Alexander, who made his New York debut at this recital, is that rarity among singers, a sensitive and imaginative interpreter of Lieder. His German diction was admirably clear, and he sang the Schumann and the Wolf songs not with a dutiful air, but with dramatic subtlety and an obvious grasp of their poetic content. Especially in the Eichendorff poems which evoke the magic of night and moonlight did he succeed in creating the tenuous atmosphere of the musical setting. And again in 'Verschwiegene Liebe' and 'Benedeit die sel'ge Mutter', two of Wolf's most exquisite songs, Mr. Alexander proved himself a musician and vocalist of exceptional intelligence.

He was at his best in songs which did not tax the voice too heavily, for he did not produce open, ringing tones with ease, and the tone quality was finest in the middle range. But Mr. Alexander's use of his voice was always intelligent and his performances of the songs were far more satisfactory from a musical viewpoint than those of a singer with a booming voice and no brains would have been. The aria from 'Don Carlos' served as a reminder that he is also at home in opera, having appeared in Mexico City and Havana as well as in his native United States. The French songs were delicately done, but with an excess of sentiment and dramatics. Mussorgsky's 'Serenade' was another story, sung with stirring vividness. A noteworthy contribution to the success of the recital was the excellent playing of Paul Weiner.

Nora Fauchald, Soprano

Nora Fauchald, soprano, who returned to the New York concert hall last season after a prolonged absence, gave a recital on the evening of Oct. 26, with George Morgan at the piano. Karl Krauter played the violin obligato to the opening number, the well-known aria from Mozart's 'Il Re Pastore'.

Miss Fauchald's voice once more gave the impressions of a pleasant organ which, however, might be better produced. Occasionally spread tones and some tightness especially above the staff, were detrimental. On the interpretative side, however, the singer's work gave great pleas-



Carlos Alexander



Ernest McChesney



Nora Fauchald



Conrad Thibault



Donald Dickson



Anna Kaskas



Thomas L. Thomas

ure. Lieder by Schubert and Wolf, most of them off the beaten track, were well done and the rapport between singer and accompanist was especially notable in these. There were songs in English and the program closed with a group by Grieg ending with 'En Svane' and the fine 'Tak vor Dit Raad'. These, sung to the original texts, were among the best features of the evening.

Ernest McChesney, Tenor

Ernest McChesney, tenor. Arpad Sandor, accompanist. The Town Hall, Oct. 22, evening:

'Quando ti Rivedro'.....Donaudy
'Gia il Sole del Gange'.....Scarlatti
'Behold and See'; 'Thou Shalt Break Them' from 'The Messiah'.....Handel
'Schäfer's Sonntagslied'.....Weingartner
'Venetianisches Wiegenlied'.....Marx
'Ach, Weh Mir'; 'Allerseelen'; 'Heimliche Afforderung'.....Strauss
'Autumne'.....Fauré
'L'Invitation au Voyage'.....Duparc
'Ninon'.....Franck
'Carnival'.....Fourdrain
'Miranda'.....Hageman
'Sailormen'.....Jacques Wolfe
'If I Had Known'.....Giannini
'Oh, No, John!.....arr. by Sharp
'London Bridge'.....Orvis Ross

Mr. McChesney attracted an audience of size and one which was more than cordial in its approval of his singing and quite justifiably so. In spite of experience elsewhere, this was the singer's first Town Hall appearance and the fact may have accounted for some slight lacks in the recital as a whole. Mr. McChesney's voice is a real tenor of pleasant lyric quality, produced without effort in its entire scale. He sang with enthusiasm and a genuinely musicianly feeling for the content of his numbers. This was especially evident in the Strauss songs. 'E Lucevan le Stelle' from 'Tosca' was given as an encore to this group. The French group was well negotiated, the Fauré being the best of the four. All of the songs in English were well done and the final one, dedicated to the singer and having its first performance, was especially applauded. There were a number of well-deserved encores.

Conrad Thibault, Baritone

Alderson Mowbray, accompanist. Town Hall, Oct. 27, evening:

'Le Pauvre Laboureur'.....Folk Song
'Plaisir d'Amour'.....Martini
'C'est un Torrent Impétueux (Aires des Pelerins de la Mecque)'.....Gluck
'E Dove l'Aggiri'.....Marcantonio Cesti
'Danza, Danza, Fanciulla'.....Francesco Durante
'Dein Blaues Auge'; 'Ständchen'; 'Die Mainacht'; 'Wie Froh und Frisch'.....Brahms
'La Caravane'.....Chausson
'Chevaux de Bois'; 'Voici que le Printemps'.....Debussy
'Chiquilla'; 'El Tumba y le'.....Obradors
'Nana'; 'Polo'.....Falla
'Nocturne'.....Pearl Curran
'Sailormen'.....Jacques Wolfe
'Dreamer'.....Malotte
'Lan of Degradashun'.....MacGimsey

Mr. Thibault had the style for all he undertook. This sense of style was of particular advantage to him in his delivery of the Gluck air, part of which he repeated. Famous as it is, this air is almost never heard in the recital halls. Mr. Thibault's success with it should inspire others to put it on their programs, in place of some of the hackneyed old Italian airs that are repeated ad nauseum in recitalists' opening groups. The singer's tone was rather warmer and more vital in this and other

numbers sung in French than it was in his Italian or German songs. He spun out pleasurably the long phrases of 'Plaisir d'Amour' and he had the soft notes to give a charming ending to the Brahms 'Ständchen' as well as the legato for 'Die Mainacht'. Generally speaking, his Lieder were well-thought out, if of only moderate effectiveness in the communication of moods. The applause was hearty.

Anna Kaskas, Contralto

Anna Kaskas, contralto. H. G. Schick, accompanist. The Town Hall, Nov. 2, afternoon:

'If Thou Art Near'.....Bach
'Che Faro senza Eurydice' from 'Orfeo ed Eurydice'.....Gluck
'Frauenliebe und Leben' Cycle.....Schumann
'Chanson Triste'.....Duparc
'Les Papillons'; 'Le Charme'.....Chausson
'Hymne au Soleil'.....Georges
Lithuanian Folk Songs—
'Sapanai'.....Dirvinskaitė
'Mano Roze'.....Kakamausko
'Hald' (Invocation).....Banatis
'Slumber Song of the Madonna'.....Head
'Lilacs'.....Kernochan
'The Journey'.....Glinka
'At the Well'.....Hageman

Miss Kaskas has proved her metal more than once both in concert and at the Metropolitan Opera House. Her voice, while placed a trifle "forward" for a contralto, is produced with ease and fluency. In other words, she is technically a good singer in spite of a somewhat limited range, which she wisely did not attempt to transcend.

The Gluck excerpt was one of the best things of the afternoon. The Schumann cycle, not a thrilling group of songs, although singers of the feminine gender enjoy singing it, was delivered with fine tone if a trifle lacking in emotional insight. The French songs were all well done, the Georges being the best. In the Lithuanian folk songs Miss Kaskas had a real triumph and all three might have been repeated. But she was artist enough not to do so. The final group was notable for the excellent singing of Glinka's patter song. 'At the Well' was a trifle personalized, but the audience enjoyed it. There were numerous encores. Not the least enjoyable feature of Miss Kaskas's singing was her remarkably clear enunciation in all languages used.

Donald Dickson, Baritone

William Hughes, accompanist. Town Hall, Oct. 29, evening. (New York recital debut.)

'To the Lyre'; 'Love's Message'; 'Withered Flowers'; 'The Town'.....Schubert
'Harfenspieler'; 'Wer sich der Einsamkeit ergibt'; 'An die Türen will ich Schlüchen'; 'Wer nie sein Brot mit Tränen ass'.....Wolf
Ballade of the Duel from 'Cyrano de Bergerac'.....Marlin Skiles
'Beau Soir'.....Debussy
'Danson la Gigue'.....Poldowski
'Extase'.....Duparc
'Carnaval'.....Fourdrain
'Thunderin'; 'Wondering'.....MacGimsey
'North Boun'—The Bootblack Song.....Skiles
'Lord I Wanna Be'.....Wille
'Don't ask me Lawd'.....Kingsford

Although this was Mr. Dickson's first New York recital most of the large audience were probably familiar with his work on the radio, and some, perhaps, heard him at the Metropolitan in the Spring of 1937. However that may be, he was cordially received and seemed quite at ease throughout his program.

The baritone did not come into his own.

vocally or interpretatively, until after the intermission. But his singing of the French group revealed artistry as well as a fine voice. The demands of the language brought his tones forward and into the head, eliminating the throaty quality which marred the Schubert Lieder. And the mood of these exquisite songs precluded the over-dramatic and often operatic treatment of the first half of his program. 'Beau Soir' and 'Extase' were particularly telling, for in these he penetrated below the surface to capture the essential meaning and beauty of the song. At its best the voice was firm, wide of range and rich in quality.

It was unfortunate that Mr. Dickson chose to sing the Schubert Lieder in translation. For aside from the inevitable loss of expressiveness, singing in English seemed to emphasize the baritone's unevenness of production. His diction was excellent, but his care for the words often handicapped the musical intent. This was not so noticeable in the Wolf group. Every word of Goethe's poems was clearly projected, and the vocalism was of a higher order.

Mr. Skiles' setting of the Ballade from 'Cyrano', which was heard for the first time, is a rather old fashioned one. It attempts to capture the tenseness of the scene but fails dramatically because the stress is not placed upon the "Thrust Home" with which Cyrano ends each refrain. Mr. Dickson delivered it in an operatic manner, concluding with a ringing high tone which ended well in spite of a pinched attack.

The final group was, perhaps, the best liked by his audience. The Skiles and Kingsford songs were first performances and were well received. Several encores were added to the printed list.

Thomas L. Thomas, Baritone

Assisted by Walter Damrosch and Paul Meyer at the piano. Town Hall, Oct. 31, evening (New York Recital debut):

'Nachtstück'; 'Rastlose Liebe'.....Schubert
'Auf dem Grünen Balcon'; 'Verschwiegene Liebe'; 'Seemann's Abschied'.....Wolf
'L'Angelus'.....Traditional French
'Mandoline'.....Dupont
'Nocturne'.....Franck
Aria from 'Benvenuto Cellini'.....Diaz
'The Song of the Duel'; 'Apostrophe to Paris' (from 'Cyrano').....Damrosch
'Ar Hyd y Nos'; 'Bugeilio'r Gwenith Gwyn'; 'Dafydd y Garreg Wen'; 'Cyfiri's Geir'.....Welsh Folk Songs
'The Knight'.....Walton
'Elegy to a God'.....Milford
'Sweet L'l Jesus Boy'; 'Daniel in De Lions' Den'.....MacGimsey

With a record of performances at the Metropolitan Opera House, in the Spring of 1937, and more recently in the title role of Walter Damrosch's 'Cyrano de Bergerac', Mr. Thomas did not come unknown on to the concert stage. And being completely at home on the platform, he was able to make the most of his fine voice and acute musical intelligence.

Mr. Thomas brought excellent vocalism to each group. His scale was even and his tones were resonant. And although the voice is rather light, he used it cunningly to give the effect of volume by alternating full voice with pianissimo. The lowest tones often lacked quality, but his artistry usually minimized the flaw. He proved himself capable of ringing top tones, but

(Continued on page 18)

St. Louis Opera Season Opens



James Melton



Hertha Glaz



Helen Jepson



Douglas Beattie



Laszlo Halasz

(Continued from page 3)

work moved swiftly and with dramatic vigor from the very start. In the title role was Grace Moore and although it was evident that more familiarity with the role and further rehearsals would have helped the portrayal, she sang very beautifully at times, was radiantly costumed and was most convincing in her dramatic moments. It remained to Kurt Baum, as Cavaradossi, to practically stop the performance after the singing of his great aria in Act I. He has a rich voice of great resonance and reserve power. The dependable and vocally satisfying Carlo Morelli gave as Scarpia a sinister portrayal. He was superb in the finale of Act I, which was most elaborately staged. Gerhard Pech-

ner again displayed his fine sense of characterization in the part of the Sacristan and Douglas Beattie was a competent Angelotti. Santo Gulatta was Spoletta and Nathan Newman, Sciarone. The orchestra was outstanding in its performance of this masterpiece and Mr. Halasz built up a tremendous climax to Act I, in which full organ and chimes were used. There were many recalls after each act and at the finale.

The third and final performance, 'Falstaff', in English and with John Charles Thomas and Dusolina Gianinni in the leading roles, will take place on Nov. 10.

ST. LOUIS GRAND OPERA HEARD IN EVANSVILLE

'Martha', in English, Presented by
Musician's Club—Halasz Conducts
Visiting Company

EVANSVILLE, IND., Oct. 28.—The visit of a major grand opera company on Oct. 18 as the first attraction of the twentieth season of the Artist Series, presented by the Musician's Club of Evansville, brought a capacity crowd to the Coliseum, the event being a performance of Flotow's 'Martha' in English by the St. Louis Grand Opera Association under the musical and artistic direction of Laszlo Halasz.

The reception which the performance received was evidence of the appreciation of a finely balanced cast of principals and coordinated chorus and orchestra. The cast included Helen Jepson as Martha, Hertha Glaz as Nancy,

which has been made available through the Baldwin Piano Company Artists Service.

The Federation will send, not only to its own 5,000 clubs, but to approximately 31,000 other clubs and Bundles for Britain units, a suggested program for local Christmas musicales prepared by Dr. John Warren Erb, choral chairman for the Federation.

Portland Welcomes San Francisco Opera

PORTLAND, ORE., Nov. 5.—Capacity houses welcomed the San Francisco Opera Association in its first performance in Portland on Oct. 2-4, under the local management of the Ellison-White Bureau. 'Manon', with Grace Moore, Raoul Jobin and John Brownlee as principals, was the opening opera. The second evening, Lauritz Melchior, Stella Roman and Karin Branzell, in 'Tannhäuser', all made initial local appearances. Lawrence Tibbet, Bidu Sayao and Jan Peerce sang in 'Rigoletto' on Saturday evening. Gaetano Merola, the general director, conducted the orchestra in 'Manon'. Erich Leinsdorf was the conductor for 'Tannhäuser' and Gennaro Papi, for 'Rigoletto'. J. F.



Grace Moore as Tosca

Douglas Beattie as Plunkett, Felix Knight as Lionel, Gerhard Pechner as Sir Tristram and Nathan Newman as the Sheriff. The entire personnel of orchestra and chorus appeared after the season's opening in St. Louis and the huge audience was not only enthralled with the finely balanced singing of the principals and the exactness of diction and expression of the chorus, but they also enjoyed the sets of Richard Rychtarik and the staging of William Wymetal. Arias and ensembles were applauded to the echo. Opera parties from many miles around attended the performance.

H. W. C.

ROCHESTER ATTENDS 'FAUST' PRODUCTION

Civic Music Association Presents
Burke, Cordon and Gerard
as Principals

ROCHESTER, N. Y., Oct. 28.—The Rochester Civic Music Association presented Gounod's 'Faust' at the Eastman Theatre on Oct. 24 and 25 to large audiences as the opening event of the 1941-42 season. It was probably the finest operatic production ever produced by the Civic Music Association.

Hilda Burke, soprano, as Marguerite; Rolf Gerard, tenor, as Faust; Norman Cordon, bass, as Mephistopheles; Arthur Kent, baritone, as Valentin, all of the Metropolitan Opera, except Mr. Gerard, who is from the San Carlo Company, made up a fine cast. Others who did excellently were Lodema Legg, as Siebel; Olivia Martin as Martha, and Michael Cavanti as Wagner. Miss Legg is a former Rochester girl, a graduate of the Eastman School, whose work in operatic productions in her undergraduate days won her much favor. Miss Martin is a favorite here too, vocally satisfactory and an excellent actress. Thelma Biracree provided the ballet; Guy Fraser Harrison conducted the Rochester Civic Orchestra. There were many curtain calls for the artists, Miss Burke as a very charming Marguerite coming before the curtain many times. Mr. Cordon gave a brilliant performance as Mephistopheles, and just about carried off the honors of the evenings. The audiences were very cordial on both occasions.

MARY ERTZ WILL

FEDERATION SPONSORS AID TO BRITAIN PROGRAM

Organizes Musicales to Which Admission Fee Is "Bundle for Britain"—
Nationwide in Scope

In collaboration with Bundles for Britain, Inc., the National Federation of Music Clubs is currently embarking on the most extensive philanthropic enterprise in its forty-four-year history. Between now and Dec. 25 it will sponsor a series of Christmas musicales in cities small and large from coast to coast for which the admission charge will be a "Bundle for Britain". It is expected that millions of parcels of necessities for the use of British soldiers and civilians will be obtained.

The enterprise was to be launched with a one-hour concert at Carnegie Hall on Nov. 10, for which at least seven national and world-famous artists were to give their services. José and Amparo Iturbi, pianists; Joseph and Rosina Lhevinne, duo-pianists; Zino Francescatti, violinist, and Eddy Duchin, pianist and band leader, are among the members of the all-star cast

Our Sincere Thanks

...are proffered to the many lovers of fine music throughout the country... to the many artists of concert platform, stage, screen and radio... to directors, managers and agents... to the executives of hundreds of Civic Music Associations who have written, telephoned and telegraphed their congratulations upon the election of O. O. Bottorff and D. L. Cornet as president and vice-president of Civic Concert Service, Inc.—a wholly owned subsidiary of NBC—and the appointment of Marks Levine as managing director of the NBC Concert Service. Such popular acclaim is most gratifying because it proves once again the great esteem in which they are held throughout the whole world of music.

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Beside — and Besides — the Metropolitan

THERE persists the curious notion that smaller opera companies have no reason to exist except as feeders for the Metropolitan, their purpose being looked upon as that of bringing out new singers as recruits for the famous New York institution. Since, in this view, they are to be a source of future talent for it, no one really ought to be considered as suitable for such companies except singers with the Metropolitan kind of big voice, which, when mature in technical and artistic uses, will make it possible for these singers—if they are wanted—to take their place beside the more experienced singers of the Metropolitan.

Without disparagement to the Metropolitan, it cannot be too strongly emphasized that such a position involves a complete misunderstanding of the real problem of opera in America. To our great loss, we have been a one-opera-house, or two-opera-house, or five-opera-house country, with most of our people denied the opportunity of attending opera, except by some twist of circumstances, such as a tour by the Metropolitan or another such established company might bring about—and then with only a very few cities benefiting. What America has needed has not been little auxiliaries for the Metropolitan, but more opera companies and more opera houses, to the end that opera might play a part in the lives of most cultivated Americans, as it may be said to have played a part in the lives of most cultivated Europeans. New York is not America. Nor can we be said to have America merely by adding Chicago, Philadelphia, San Francisco, and a handful of other cities.

The fundamentals involved may be summed up as follows:

(1) The need of more opera in more communities, for the sake of opera and for the

sake of the residents of those communities.

(2) The need of more companies to take care of an ever-growing number of American singers, only a very few of whom may hope to find places at the Metropolitan, even though a great many of them may be highly gifted.

(3) The production of operas not given at the Metropolitan, particularly those that are more suited to a small frame than a large one; with particular thought also for opera by American composers.

(4) Better productions of certain operas than the Metropolitan can give, because of the circumstance that these operas are suited to smaller theatres and lose something when produced in so great a house.

Each of these four considerations is more important to the growth of opera in America than merely developing a singer here and there who can be taken up by the Metropolitan. That illustrious institution has the whole world on which to draw and, after all, it does not matter so much where a Metropolitan singer comes from, so long as he or she meets the requirements. The worth and pleasure of the performance is what counts for most. The Metropolitan is, and always has been, international opera, not American opera, proud as we are to have Americans among the leading singers there. There are many ways in which really expert smaller companies could outdo the Metropolitan, and one of the ways is that of giving American singers and American composers a greater "break". But perhaps the most important of all considerations is that of performing operas of an intimate nature not suitable for the Metropolitan, and performing them better than the Metropolitan or any other institution using so vast a house can hope to do. And it is not to be forgotten that in this classification of intimate opera fall some of the most beautiful of scores composed for the lyric stage.

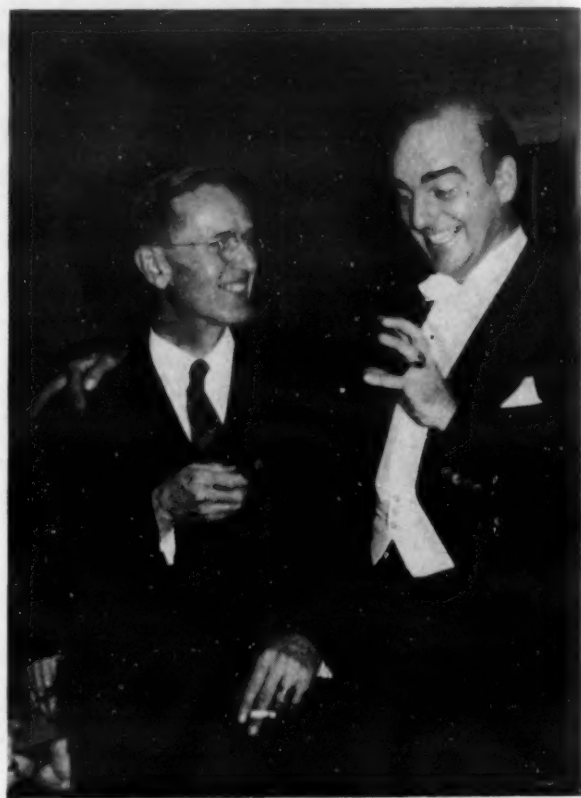
Hats Off to Baltimore!

THE twenty-fifth anniversary edition of a brochure on Baltimore, "Cradle of Municipal Music," will remind music-lovers throughout the country that this city has already completed its first quarter century of municipally supported music. It is an enviable record, and one which will have an important bearing upon the future as an example of the public recognition of music as a social good. The name of Frederick R. Huber has been associated with municipal music in Baltimore from its earliest days. It was Mr. Huber who went to the Mayor, James H. Preston, in 1915 with the suggestion that community singing concerts be held. A contest for a municipal anthem drew attention to Baltimore's growing consciousness of music as a civic asset, and it was not long before Mr. Huber approached the mayor with the project for a symphonic orchestra.

Mr. Huber's suggestion was enthusiastically accepted by Mayor Preston, and in 1915 he included in his budget an appropriation for the establishment and maintenance of an orchestra, the first time in the history of American municipal government that music had been so recognized. When the Baltimore Symphony gave its first concert on Feb. 11, 1916, conducted by Gustav Strube, an important step had been taken in the advancement of music in American community life. Mr. Huber began a long and continuing career as head of Baltimore's Municipal Department of Music. The orchestra opened a highly successful series of Sunday concerts and to these the city added concerts for young people and a series of recitals.

A list of the compositions performed by the Baltimore Symphony from 1916 to 1941 included in the brochure reveals an impressive repertoire. Many first performances are found in it, and native composers are generously represented. But the Baltimore Symphony is only one of the aspects of municipal music. Choruses, bands and other civic groups have been fostered so that today Baltimore may take rank as a vital influence in municipal music.

Personalities



Norman Cordon Tells One of His Inimitable Yarns to Roger S. Kellen, a Director of the Cooperative Concert Association of Plymouth, Mass., at the Opening Concert of the Season

Rachmaninoff—The entire proceeds of the recital given by Sergei Rachmaninoff in Carnegie Hall on Nov. 1, were donated to war sufferers in Russia.

Wedge—Ursinus College has conferred the honorary degree of Doctor of Letters on George A. Wedge, dean of the Institute of Musical Art of the Juilliard School of Music.

Swarthout—In acknowledgement of her encouragement, financial and personal, of the Concert and Lecture Series given annually at Colgate University, the university will name its new Young Artist Series in honor of Gladys Swarthout of the Metropolitan Opera.

Casadesus—After Robert Casadesus had played the Ravel Concerto for the Left Hand with the New York Philharmonic-Symphony, recently, a gushing admirer back-stage asked him if his left hand wasn't "fearfully tired". "No," replied the pianist, "but my right hand is. It's more tiring to hold it quietly on my knee than it is to play. It actually feels cold and paralyzed".

Stokowski—In spare moments between his many duties as conductor, Leopold Stokowski is at work on a book on exotic music. He plans to write about music of this type from all over the world and there will even be a chapter on Lapp music, which Mr. Stokowski says is extraordinarily interesting.

Koussevitzky—According to Serge Koussevitzky, the "masses" do not receive the best that there is in music because perfect performances are not accessible to them and until now their concerts have not been conducted by foremost conductors and their orchestras have not been rehearsed to the point of perfection.

Wallerstein—Probably the first authority to admit it, Dr. Lothar Wallerstein says, in speaking of translated librettos, that he has had to deal with some appalling ones in German and Italian. "Too frequently," he says, "European audiences and singers have accepted these without question, but Americans won't".

Melchior—As a coming-home present on his return from a hunting trip in Alaska, Mrs. Lauritz Melchior gave her husband a great Dane with the somewhat unusual name of 'Christine'. The dog, unfortunately, did not seem to take to the Melchior menage and even in spite of a specially constructed kennel, finally went on a hunger strike and had to be returned to the kennels where she was bought.

Lèse Majesté Here and Abroad

(Continued from page 7)

of 'Wilhelm Meister').

Second Movement: Allegretto. Mignon's burial. (Requiem for Mignon sung by 'chorus' and boys' voices). See book eight, chapter eight.

Third Movement. Presto. Philine cites from 'Faust': "The shepherds prepare for the dance". (See book two, chapter eleven). Beethoven gives a description of the dance under the lindens and (in the trio) the spirit of the pilgrimage during the Easter walk and soliloquy of Faust.

Fourth Movement: Allegro con brio. Boisterous and noisy party in Wilhelm's rooms of the whole troupe of actors meeting there. (See book seven, chapter ten).

Out-Heroding Herod

I cannot possibly discuss this scheme in detail. In any case, it puts an end once and for all time to the outmoded theory held by Wagner that the Seventh Symphony was an apotheosis of the dance and the Allegretto, a round dance gracefully performed. Schering, in fact, claims that it is a requiem, though one performed and written for and about children.

Are you interested to learn what the poetic backgrounds are for Beethoven's other works? Let me enumerate some of them: the Sonata for Piano in F Minor, Op. 2, is word for word and beat for beat a replica of McPherson's faked manuscripts attributed to Ossian. The Sonata Pathétique is a musical transcription of Schiller's poem telling of the love of Hero and Leander. With this critic the 'Eroica' is neither a Napoleon or a Hitler symphony (shades of the "Reichsmusikkammer"!), but a musical accompaniment for Homer's 'Iliad'. The 'Pastoral' Symphony is composed as a companion piece for Thomson's 'Seasons' and the late quartets for chamber music are written with the thought of various scenes from Goethe's 'Faust' haunting the mind of the master. No one could imagine how many sonatas Beethoven composed for texts taken from Shakespeare: for example, there are the merchant Antonio, Portia and even the Jew Shylock, all immortalized in the E Minor Sonata, Op. 27, No. 1. All that business about the 'Moonlight Sonata' is pure nonsense, for did not Beethoven take the inspiration for it directly from 'King Lear', just as he used 'The Tempest' to write his Sonata, Op. 31, No. 1? Schering takes great pains to give the entire program of the 'Waldstein Sonata', telling us that it is an exact illustration of scenes from Homer's 'Odyssey'.

According to this writer, it will surely be necessary to establish courses for literature in all the music schools, for how can a violinist do full justice to the 'Kreutzer' Sonata unless he knows its prototype, Tasso's 'Jerusalem Liberated'.

Space is lacking to go into further details in spite of the fact that Schering's book tempts one greatly to do so. Nor should it be considered cavilling criticism, if in reading it, one comes upon slips like this: Beethoven's String Quartet, Op. 59, II, is inspired by Jean Paul's 'Flegeljahre', a book written a year after the musical composition was recorded. Perhaps Beethoven wrote it in a kind of premonitory trance!

But one thing must be emphasized: all these assertions are not laid down by Schering as a kind of imaginative conjecture; on the contrary, they are given authoritatively. And here we arrive at the crux of the problem, namely, that the leading writer in Germany on musicology lays down by decree, as it were, that all of Beethoven's works are composed with definite programs. And, furthermore, that the hearer must let his impressions and sensations be guided by this poetic content. I close the heavy volume of Schering with a sigh of relief. Happily I need not let myself be driven along the path indicated by the pedant of the University of Berlin. And my thoughts turn with relief to the gay interpretations of the unpretentious Dr. Spaeth, which are by far preferable to the cumbersome and weighty dictums of Schering. After all, what are the latter but bluff, hidden behind a mask of pretentious scholarship?

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1921



At a Luncheon Given by M. H. Hanson for Christian Sinding, Norwegian Composer. From the Left: Walter Meyer Radon, Pianist; Ferenc Vecsey, Violinist; Mr. Sinding, Harold Bauer, Pianist, and Josef Stransky, Conductor of the New York Philharmonic



Marinette, the "Prophet of Musical Futurism" (Left), with Luigi Russolo and the latter's newly invented "Bruitier", the Noisemaker Which Was Used in Marinetti's Opera, 'Surprise', in Naples



Richard Strauss, with His Son, Franz, Arrives in America to Conduct the Philadelphia Orchestra

Left: Dame Clara Butt, English Contralto, and Her Husband, Kennerly Rumford, Baritone, Sailing from Australia for a World Tour

What Became of It?

Richard Strauss Predicts Brighter Art after War Tragedies. Cannot Yet See Trend of Ultra-moderns. Names Mozart as Favorite Composer. Wrote 'Traum durch die Dämmerung', His Favorite Song, in Five Minutes.

1921

Possibly

According to H. G. Wells, the history of the world can be outlined without reference to music.

1921

The Two Operas

Galli-Curci Makes Metropolitan Debut on Opening Night in 'La Traviata'. Chicago Opera Opens with 'Samson et Dalila' with d'Alvarez and Muratore.

1921

A Novelty

Sibelius's Fifth Symphony had its first New York hearing by the Philharmonic under Stransky. The themes, if a single hearing enabled them to be heard aright, were lacking in salient beauty rather than being drastic or as-tringent.

1921

An Impressive Program

The Beethoven Association began its series with a remarkable concert. Bronislaw Huberman and Harold Bauer played a Brahms Sonata; Louis Graveure sang Lieder by Brahms, Schubert and Schumann, and Messrs. Huberman, and Bauer with Hans Kindler gave Beethoven's Trio, Op. 97.

1921

Needed, Indeed!

The new prima-donna (Maria Jeritza) and the new scenery for 'The Dead City' both come from Vienna. Irrespective of the scenery, opera glasses have been in demand.

1921

OFFICIAL BERKSHIRE ATTENDANCE RELEASED

Finance Committee Holds Eighth Meeting—Discusses Arrangements for New Series

STOCKBRIDGE, MASS., Nov. 5.—At the eighth annual meeting of the Berkshire Symphonic Festival, Inc., held on Oct. 22, the finance committee reported that it had been discussing arrangements for future seasons at Tanglewood with the Boston Symphony and expected to have a definite announcement soon.

The meeting was held at the home of Mrs. Charles Robinson Smith in Stockbridge. Gertrude Robinson Smith was re-elected president; Henry W. Dwight of Stockbridge, treasurer, and George W. Edman of Pittsfield, clerk. Laurence R. Connor of Pittsfield was elected vice-president to succeed the late Norval H. Busey, Jr., of Lee and New York. Mr. Connor is also chairman of the finance committee.

Trustees re-elected were: Miss Robinson Smith, Mr. Edman, Mrs. Myron Taylor of New York, Philip Marshall Brown of Williamstown, Mrs. Charles

C. Griswold of Stockbridge and New York, Mrs. William Felton Barrett of Egremont and Rye, N. Y., and William L. Bull of Lenox.

The official attendance for the nine concerts the past Summer, as recorded from ticket stubs, was 83,037, or 14,000 more than in 1940. The second series of concerts had the largest attendance, 29,075. The third series had 28,710, and for the first series the attendance was 25,252. The smallest attendance was for the opening night, 7,044 or 1,000 more than capacity of the shed, while the final concert had the greatest attendance, 12,064.

Chotzinoff Appointed to Board

President Roosevelt has appointed Samuel Chotzinoff, director of the music division of the National Broadcasting Company, a member of the Advisory Committee of Music to assist the State Department in its program of cultural relations between the American Republics, according to a communication received from Secretary of State Cordell Hull. The committee will advise the Coordinator of Inter-American Affairs on matters pertaining to music.

CONCERTS: Debuts of Pianists Prominent on Lists

(Continued from page 14)

preferred to project them in a half falsetto in quiet passages. This was effective in songs like the 'L'Angelus' where legato and lyricism count for everything.

There was undeniable beauty in his singing of the *Lieder*. And his approach was intelligent and sensitive. It must be admitted, however, that the wide range of dynamics used in the Wolf songs was not always in keeping with their mood.

It was in the French group that he contributed his finest interpretation. His diction, which was admirable in each language, was particularly clear in French. And the sheer beauty of tone expended on, for example, the Franck 'Nocturne', well merited the enthusiasm it elicited.

The aria from 'Benvenuto Cellini' was the peak of an evening of good singing. Mr. Thomas captured the romanticism of Diaz's music. It was dramatic and replete with pathos and warm sentimentality in keeping with the character. And it was as it should be, primarily a medium for pure singing.

Dr. Damrosch was heartily welcomed when he entered the stage to accompany the singer in the two excerpts from 'Cyrano'. Both were delivered with sincerity and good tone quality. They are expert settings and Mr. Thomas made the most of them. K.

Hilde Somer, Pianist

Town Hall, Oct. 20, evening:

Fantasia and Fugue in A Minor.....Bach
Sonata in G Major, Op. 31, No. 1.....Beethoven
Fantasia in C Major, Op. 15 ('Wanderer').....Schubert
Etudes, Op. 25, Nos. 1 and 8; Op. 10, Nos. 3 and 5.....Chopin
'La Fille aux Cheveux de Lin'; 'Feux d'artifice'.....Debussy
'Sonetto del Petrarca'; Rhapsodie No. 10.....Liszt

Abounding energy characterized the playing of Miss Somer from the opening measures of the Bach Fantasia to the close of the arduous program. The nineteen-year-old pianist, who made her American debut under the sponsorship of Eddie Cantor in 1938, proved at this recital that she has advanced notably in poise and technical capacity during the intervening years. The rhythm of the elaborate Bach Fugue never flagged for a moment; if anything, it was too unyielding. And the pianist's fluent technique stood her in equally good stead in the Beethoven Sonata which followed. She produced a bold and ringing tone which will doubtless acquire a greater range of color and nuance when the pianist has played off some more of her high spirits. Interpretatively speaking, Miss Somer revealed thorough-going musical intelligence and sense of style in her performance. It was the playing of a person still young and inclined to emphasize the surface of things, but it showed great promise of development.

The opening of Schubert's 'Wanderer' Fantasia was as exhilarating as a gust of March wind. Here again one had occasion to note the sturdiness and clarity of the pianist's performance. In the Adagio, however, Miss Somer did not capture the eloquence of Schubert's music. The Chopin etudes were zestfully done, with engaging naivete. Ten years from now, Miss Somer will doubtless play them very differently, but her present conception of them wins the listener through its exuberance. The Debussy and Liszt music found her as fresh as ever. The audience was large and it welcomed Miss Somer enthusiastically. S.

Anatol Kitain, Pianist

Carnegie Hall, Oct. 21, evening:

Sonata in C Minor, Op. 111.....Beethoven
'Carnaval', Op. 9.....Schumann
Three Etudes: 'Pour les agréments'; 'Pour les degrés chromatiques'; 'Pour les accords'.....Debussy
Prelude in G Sharp Minor; Etude Tableau in F Minor.....Rachmaninoff
Barcarolle, Op. 60; Two Preludes, Op. 28; Mazurka in F Minor; Two Etudes, Op. 10, Nos. 7 and 8.....Chopin
Sonetto del Petrarca, No. 123; 'Mazeppa' Etude.....Liszt



Hilde Somer



Anatol Kitain



William Kapell



Marisa Regules



Aleksandr Helmann



Henrietta Schumann



Bernhard Weiser

Mr. Kitain, who returned a year ago after an absence of six years from local concert halls, once more revealed the comprehensive technical flair that had marked his previous playing here. With his well-developed nimble fingers and his ability to keep them under control while playing at considerable speed he was able to meet all the technical demands of his program with reassuring aplomb, while his projection of many sections of the 'Carnaval' and the Rachmaninoff pieces, for instance, showed conclusively that he has grown in the deeper musical perception that had not been so much in evidence previously as his technical prowess.

Even at that, one could have wished for greater discrimination in style in his treatment of the various works listed, as, for example, a more essentially characteristic Beethoven spirit in the arietta and its variations in the Op. 111 Sonata, in place of the Chopinesque tonal texture and general approach employed. The performance of the second of the Chopin etudes proved a most suitable vehicle for the display of the recitalist's digital celerity animated by a contagious enthusiasm, while in the Liszt 'Petrarchan Sonnet' he took full advantage of the opportunity to create a poetic atmosphere by means of sensitive touch and imaginative conception, as he did again later in the Chopin nocturne among the added numbers. In general, a still more intensive searching of the inner spirit of the music of the more ponderable works presented would have made his playing of those works more convincing. Mr. Kitain was warmly applauded by an audience of goodly numbers. C.

William Kapell, Pianist (Debut)

Town Hall, Oct. 28, afternoon:

Prelude and Fugue in C Sharp Minor (from book I of 'The Well-Tempered Clavichord'); Suite in A Minor.....Bach
Sonata in C, Op. 1.....Brahms
Ballade in F; Nocturne in B, Op. 62, No. 1; two Mazurkas; Barcarolle.....Chopin
Prelude in E Flat.....Rachmaninoff
'Fairy Tale' in B Flat Minor.....Medtner
Three Preludes.....Shostakovich
'Evocation'; 'Triana'.....Albeniz

Only a few times in the course of a season, if that often, does one hear a debut recital of such high quality as this one. Mr. Kapell is not yet twenty, and he appeared as winner of the Walter W. Naumburg Foundation Award. There are legions of young pianists who have worked industriously and who can play practically anything in the standard repertoire with all of the notes. But there are very few who can play as this young pianist did, with unfailing intensity and imagination. Based on a fine technical foundation, Mr. Kapell's performances were original without being eccentric or in bad taste. One had the sense of a musical personality expressing itself, and not, as so often is the case, the sense of a well-meaning young person traversing page after page of music in dutiful monotony.

The Bach Prelude and Fugue were frankly romanticized, and sounded extremely well in that vein. Especially in the Fugue, Mr. Kapell displayed a highly sensitive touch and sense of dynamics. His playing was notable for its refinement of style. The Brahms Sonata in C, usually a bore, came alive in his hands and sounded genuinely exciting. At times he took headlong tempi with the result his playing lost in sonority and depth, but he

never sacrificed the musical line. The high point of the Sonata is the andante, after an old German love song, and Mr. Kapell played it with truly poetic imagination. The finale, though too rapidly done, was delightfully buoyant. Again in the Chopin group, the pianist revealed a subtlety and musical comprehension extraordinary in one of his years. This was a thoroughly satisfying recital and one looks forward to hearing Mr. Kapell again. S.

Marisa Regules, Pianist (Debut)

Town Hall, Oct. 24, evening:

Toccata in C.....Bach-Busoni
Sonata in B Minor.....Liszt
Ballade in G Minor; Nocturne, Op. 72, No. 1; Polonaise in A Flat, Op. 53.....Chopin
'Bailecito'.....Lopez Buchardo
'Milonga'.....Alberto Williams
'Criolla'.....Alberto E. Ginastera
'El Albaicin'; 'El Puerto'; 'Navarra'.....Albeniz

Miss Regules made her debut under the auspices of the Argentine Ambassador to the United States, but even if she had appeared entirely unheralded, her recital would still have been musical news, for she is a highly gifted young artist. Possessed of a really big technique, she uses it intelligently and for musical ends. The Liszt B Minor Sonata has been played to death for many a year, yet this young pianist breathed new life into its faded and bombastic measures through the vitality of her performance. She built imposing sonorities without hardening her tone and the filagree passages were beautifully done. But her interpretation of the work was more than a chain of effects; she made it consistently eloquent and convincing as music.

The relentless octaves of the Polonaise in A Flat were stirringly played in an exhilarating performance of another favorite war-horse of pianists young and old. Of the South American novelties by far the best was the 'Bailecito' by Lopez Buchardo, which should be heard again soon on recital programs. As was to be expected, Miss Regules played them with precision and elegance of style. One wished that she had included some Villa-Lobos on the program. The superb Albeniz pieces were brilliantly done and the audience recalled the young pianist enthusiastically. S.

Aleksandr Helmann, Pianist

Town Hall, Oct. 25, afternoon:

'Italian Concerto'.....Bach
Impromptu in B Flat, Op. 142, No. 3.....Schubert
Sonata in B Minor, Op. 58.....Chopin
Sonata.....Ernest Bloch
'Gaspard de la nuit'; 'Ondine'; 'Le gibet' and 'Scarbo'.....Ravel

Aleksandr Helmann, Russian-American pianist, was greeted by a cordially responsive audience at his first recital here after spending seven years abroad. In traversing a list of compositions that represented a wide range of contrasting styles he made known a wide range of contrasting styles he made known the possession of a technical equipment that embraced not only all the facility required, with obviously some to spare, but also an uncommonly sensitive touch and beauty of tone.

These assets appeared to the best advantage in the Schubert and Ravel works. A tendency to keep the dynamics in the Bach 'Italian Concerto' scaled down to the range characteristics of a harpsichord, with a few extreme contrasts introduced in the

first and last movements, resulted in depriving the work of its essential robust vitality in the outside sections, while an undue sentimentalizing obscured the character of the exalted slow movement. The same misjudged tonal and rhythmic approach was applied to the Chopin sonata with results that were all the more regrettable to the judicious because they recognized instantly that the pianist combines an intensely musical nature with his superb technical equipment. The Bloch sonata was played with obvious conviction and the Ravel suite with imagination and tonal atmosphere. Extra numbers were added. C.

Henrietta Schumann, Pianist

Carnegie Hall, Oct. 29, evening:

Sonata.....Prokofiev
Prelude and Fugue.....Taneiev
Chorale prelude, 'Wachet auf, ruft uns die Stimme'.....Bach-Schumann
Prelude and Fugue.....Buxtehude-Zadara
Sonata in B Flat Minor.....Rachmaninoff
Prelude, Sarabande and Toccata.....Debussy
'Der Vogel als Prophet'; Novelette.....Schumann
Intermezzo.....Brahms
'Harmonies du soir'.....Liszt
'Künstlerleben'.....Strauss-Godowsky

Miss Schumann had selected a program which contained probably as many pages of sound and fury as that of any recital in recent decades; and she had the technical strength and bravura to dispatch them with ease. In fact, her phenomenal technical facility proved more of a handicap than a help, for it led her to exaggerate sonorities and to hurry fast passages throughout the recital. When she restrained herself somewhat, as in the Debussy Prelude and the first part of the Brahms Intermezzo, her playing gained enormously. Miss Schumann displayed a command of the whole range of pianistic resources, which made one regret doubly the carelessness and blur into which she fell so often. The opening Prokofiev Sonata proved to be turgid, commonplace music and the Taneiev Prelude and Fugue equally empty, though Miss Schumann dashed through with élan. Nor were her own arrangement of the Bach chorale prelude and the Zadora transcription particularly arresting.

It was interesting to hear Rachmaninoff's B Flat Minor Sonata. Only a pianist with strong hands and a brave heart would undertake to perform it; but it held no terrors for Miss Schumann who engulfed whole passages as other pianists might a single phrase. Truth to tell, it is a very weak work, and not to be ranked with the superb Preludes of the composer. The Schumann 'Vogel als Prophet' showed what Miss Schumann could do in a quieter mood, and was perhaps the most enjoyable performance of the evening. But the climax of the recital was the Godowsky paraphrase of the Strauss 'Künstlerleben'. Here she was in her element, and there was an irresistible sweep in her playing. The audience was large and cordial. R.

Bernhard Weiser, Pianist

Town Hall, Oct. 28, evening:

French Suite No. 6, in E.....Bach
French in C, Op. 1, No. 1.....Brahms
Barcarolle, Op. 60; Nocturne in G, Op. 37, No. 2; Etude in F Minor, Op. 25, No. 2; Etude in F, Op. 10, No. 8.....Chopin
'Ondine'.....Ravel
Six 'Visions fugitives', Op. 22.....Prokofiev
'Valse de Mephisto'.....Liszt

With the second performance in one day of the Brahms C Major Sonata local con-

(Continued on page 24)

CLEVELANDERS PLAN BROADCAST SERIES

To Be Given with Aid of U. S. Ordnance Department and for Defense Workers

CLEVELAND, Nov. 4.—Carl J. Vosburgh, manager of the Cleveland Orchestra, recently announced two series of broadcasts, the first portion of the remaining sixteen of the regular Saturday evening programs. A. C. Ernst, chairman of the Citizens Committee of the Orchestra, sponsored the



Signing the Contract for the CBS Series of Concerts Are Thomas L. Sidlo, President of the Musical Arts Association; John F. Patt, General Manager of Station WGAR. Looking On Are Artur Rodzinski, Conductor of the Cleveland Orchestra, and James Fasset, Acting Director of the CBS Music Department

opening broadcast. Additional sponsors announced to date are, the Otis Steel Company, the Thompson Products Company, and the Standard Oil Company. These concerts will be broadcast from Severance Hall through the facilities of the National Broadcasting Company. The series is presented with the cooperation of the United States Ordnance Department to foster closer relations between defense workers and the government.

The second series will start on Dec. 6 and will include twenty Saturday afternoon concerts to be played in Severance Hall, and broadcast over a coast-to-coast hook-up of 120 stations of the Columbia Broadcasting Company. During the four weeks when the orchestra is on tour, Walberg Brown, musical director of WGAR, will conduct a full symphony orchestra as a substitute. Rudolph Ringwall, associate conductor, will conduct the Dec. 6 concert as Dr. Rodzinski will be appearing as guest conductor of the New York Philharmonic. A feature of the first program will be the first radio performance of Jerome Kern's 'Scenario for Orchestra' on themes from 'Show Boat'.

The program for the annual season of ballet to be presented by the Cleveland Orchestra and the Ballet Russe de Monte Carlo, in Public Music Hall on Nov. 21, 22 and 23, includes the new ballets, 'Labyrinth' and 'Saratoga' and old favorites.

WILMA HUNING

Philadelphia Orchestra Heard in Cleveland

CLEVELAND, Nov. 4.—The Philadelphia Orchestra, conducted by Eugene Ormandy, opened the season of seven concerts by famous artists and outstanding organizations of the Cleveland Concert Association, under the direc-

tion of Mrs. Emil Brudno. A near capacity audience was present to tender a rousing reception. The program, Beethoven's 'Leonore' Overture, Bach's D Major Suite, and Brahms's Second Symphony, was a revelation of Mr. Ormandy's finesse, and the interpretative proficiency of the ensemble. The applause was vigorous at the close of the superb performances, recalling the conductor many times. An orchestral arrangement of Bach's 'Jesu, Joy of Man's Desiring' was added as an encore.

W. H.

RODZINSKI OFFERS BRAHMS PROGRAM

Eisenberger Soloist in D Minor Concerto—Kern Arrangement Has World Premiere

CLEVELAND, Nov. 2.—A Brahms program conducted by Dr. Artur Rodzinski and with Severin Eisenberger as soloist in the D Minor Concerto attracted capacity audiences to Severance Hall for the second pair of concerts in the symphony series on Oct. 16 and 18.

During his residence here as head of the piano department of the Cleveland Music School Settlement Mr. Eisenberger drew large and extremely enthusiastic audiences to his recitals and his appearances with the orchestra. A specialist in Beethoven and Brahms, his interpretations are a delight. This appearance was his eighth with the orchestra. Dr. Rodzinski's customary discretion with the orchestral resources added to the perfection of the performance. The Variations on a Theme by Haydn, and the Fourth Symphony were given excellently proportioned performances which allowed the music to speak in its own eloquent terms.

Dr. Rodzinski's third program, heard on Oct. 23 and 25, had wide appeal. Opening with a thoroughly delightful performance of Beethoven's Symphony No. 1, in C, he proceeded with Hindemith's 'Mathis der Maler', an arrangement of three orchestral excerpts from his opera of the same name. The three movements are entitled 'Concert of the Angels', 'The Entombment', and 'Temptation of St. Anthony'. A previous performance was conducted by Dr. Rodzinski six seasons ago. It was received with keen interest and applause. After intermission the Overture, 'Nocturne', and Scherzo, from Mendelssohn's 'Midsummer Night's Dream' music were impeccably played. After the 'Nocturne', Philip Farkas, the new first horn player, received special applause.

Jerome Kern 'Scenario' Played

The closing work was the world premiere of Jerome Kern's 'Scenario for Orchestra' on themes from 'Show Boat', a piece arranged by Mr. Kern at the suggestion of Dr. Rodzinski during the Summer. A tremendous ovation was given the conductor and players at the close. Smiles of approval met each of the familiar tunes. Eyes had to come to the aid of ears when trumpets donned derbies and glissando-ing trombones playing glissandos entered, to make sure that these players were actually the regular orchestra members. The score also calls for a quartet of saxophones, banjo, guitar, and harmonica. The verdict seemed to be enthusiastic.

Associate conductor Rudolph Ringwall conducted the first of a series of Sunday Twilight Concerts in Severance Hall on Oct. 19. The program was devoted to compositions of Dvorak, Brahms, Strauss, Borodin, and Tchaikovsky.

WILMA HUNING

FRANCESCATTI PLAYS UNDER FRITZ REINER

Lehmann, Sten, Bokor and Serkin Also Appear as Soloists with Pittsburgh Symphony

PITTSBURGH, PENNA., Nov. 5.—The Pittsburgh Symphony Society under Fritz Reiner continues to set the high standards maintained by other Pittsburgh concerts as was the case last season. Zino Francescatti gave a fine reading of Lalo's 'Symphonie Espagnole', sharing the program with Weber's 'Jubel Overture', Copland's 'El Salon Mexico', and three movements from Berlioz's 'Symphonie Fantastique'.

Lotte Lehmann, Suzanne Sten and Margit Bokor joined forces with Dr. Reiner and the orchestra giving generous excerpts from Strauss's 'Der Rosenkavalier' in solo, duet and trio. The opera was preceded by Mozart's Symphony in A and the Overture to Mendelssohn's 'Midsummer Night's Dream' Music.

Rudolf Serkin again appeared with the orchestra, playing Brahms's first piano Concerto in his grandest manner. The prelude to the first act of 'Lohengrin' and Schumann's 'Rhenish' Symphony completed a finely concentrated program.

Eugene Ormandy led the first concert by the visiting Philadelphia Orchestra this season. An all-Russian program was presented, including Rimsky-Korsakoff's Interlude from 'Christmas Night', Tchaikovsky's Fifth Symphony, the 'Mardi Gras' music from Stravinsky's 'Petrushka' and Mussorgsky's 'Pictures at an Exhibition'.

J. FRED LISSFELT

Maynor Sings in Cleveland

CLEVELAND, Nov. 4.—Dorothy Maynor gave a recital in Public Music Hall on Oct. 19 for the benefit of Karamu House, Negro cultural center of Cleveland. Miss Maynor is one of its national sponsors. Her program was of songs by Handel, Brahms, Marx, Strauss, Beethoven, Tchaikovsky, Cole-ridge-Taylor, and LaForge. A group of Spirituals included arrangements by Dawson, Dett, Brown, and Johnson. Arpad Sandor gave the artist skillful cooperation as accompanist.

W. H.

Dr. Russell V. Morgan Appointed to Federal Post

CLEVELAND, Nov. 5.—Dr. Russell V. Morgan, supervisor of music of the Cleveland Public Schools, and professor of music at Western Reserve University, has been appointed a member of the committee of ten prominent musicians and music educators, to serve in an advisory capacity to the division of cultural relations of the State Department and the Office of the Co-ordinator of Inter-American Affairs.

Baccaloni to Be Soloist With Minneapolis Symphony

Salvatore Baccaloni, Metropolitan Opera basso buffo, will make his first American appearance as a concert soloist in Minneapolis on Nov. 14, as guest artist with the Minneapolis Orchestra under Dimitri Mitropoulos. Baccaloni will give his first New York recital on Dec. 18 in the Waldorf Astoria shortly after rejoining the Metropolitan Opera. In February and March he will make a tour with a small company of singers in a concert presentation of scenes from some of the operas with which he has

been identified including 'Don Pasquale', 'Falstaff', 'L'Elisir D'Amore' and 'Boris Godunoff'. During October he sang with the San Francisco Opera and on Nov. 15 he will make his first appearance with the Chicago Opera with Lily Pons in 'Daughter of the Regiment'.

YEHUDI MENUHIN

NINO MARTINI

HELEN TRAUBEL

IGOR GORIN

EDWARD KILENYI

JACK SALTER
ARTIST
MANAGEMENT
DIVISION
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113 WEST 57th STREET • NEW YORK

ORMANDY OFFERS MUSIC BY HARRIS

His 'Three Pieces for Orchestra'
Played—Mozart's 'Prague'
Symphony Performed

PHILADELPHIA, Nov. 4.—Music by Roy Harris contributed novelty to the program offered by the Philadelphia Orchestra with Eugene Ormandy conducting, at its concerts of Oct. 24 and 25.

Overture in D Minor.....Handel-Ormandy
Symphony in D, No. 38 (the 'Prague').....Mozart

Three Pieces for Orchestra.....Harris
Intermezzo, 'The Walk to the Paradise
Garden'.....Delius
'Pictures at an Exhibition'.....Mussorgsky-Cailliet

From Handel's Concerto Grosso, Op. 3, No. 5, the Overture afforded pleasure in its broadly-paced introduction and lively and melodious Fugue, one of the composer's finest. Mr. Ormandy's "amplified" version proved well-made and effective and had a tonally impressive presentation.

Although one of Mozart's most mature orchestral compositions in style and craftsmanship and among his most delightful and rewarding works as to qualities and worth of musical substance, the 'Prague' Symphony had not been represented on programs here in recent seasons. However, the listing of the Symphony at these concerts and the thoroughly fine performances realized by Mr. Ormandy and his colleagues, went far to compensate for previous omissions.

Composer Attends Performance

The Harris "Pieces"—'Dance Tunes for strings and percussion', 'Evening Piece', and 'Dance Tunes for full orchestra', disclosed their elements of interest in material and instrumentation, but better and more significant music has been written by this prominent and much-discussed contemporary American composer—music not known locally and which would have been a more gratifying and representative choice than that selected. Interludes from Harris's 'Folk-Song Symphony' for orchestra and chorus, the first and third pieces are based on folk-tunes or themes of

folk-tune character, but the treatment is not extraordinary or especially striking. The second, written to "complete and balance the set of three", revealed something of the more serious and important aspects of Harris's achievements as a creative musician, the mood being thoughtful and the writing, artfully wrought, fluent, and expressive. Mr. Ormandy and the orchestra brought their best service to the score and there was substantial acknowledgment, the composer appearing on the stage at the Oct. 24 concert.

From the opera 'A Village Romeo and Juliet', the Delius Intermezzo witnessed conductor and musicians on a high plane of artistic collaboration, the interpretation having warmth of feeling and poetic lyricism and the projection, delicacy of statement and coloration commensurate with the loveliness and nostalgic atmosphere of the music.

The standards which distinguished the preceding were fully observed in the rendition of Cailliet's richly-textured transcription of the Mussorgsky piano opus, the arrangement, of course, making brilliant and sonorous use of the resources of the modern symphony orchestra, particularly in the finale, 'The Great Gate at Kiev'.

'CHENIER' OPENS YEAR AT LASCALA OPERA

DeMuro Wins Acclaim in Title
Role—Angelo Canarutto Con-
ducts Initial Work

PHILADELPHIA, Nov. 3.—An authoritative, compelling, and fervently applauded interpretation of the title role by the veteran tenor, Bernardo De Muro, gave special distinction to a performance of 'Andrea Chenier' by the Philadelphia LaScala Opera Company in the Academy of Music on Oct. 30, the Giordano stage-work inaugurating the organization's 1941-42 series of nine performances and at the same time, the local opera season. Conducted by Angelo Canarutto, the presentation was generally admirable and found enthusiastic favor with the audience.

De Surra Makes Debut

Mr. De Muro's achievements vocally and dramatically were outstanding and certified the reasons for his fame as exponent of the part of the poet-patriot. Making his local debut, Giovanni De Surra, a young Pennsylvania baritone recently returned from Italy, was heard as Gerard and impressed by the excellence of his vocal qualities, although his characterization might have been more effective histrionically. However, he indicated definite possibilities in this latter regard, and came in for a generous share of the honors.

Also making a first appearance here was Elda Ercole, a pleasing Madeleine as to voice and action with her accomplishments warmly acknowledged. Others in the large cast included Shirley Edwards, Sonia Essen, Walter Stafford, Francisco Curci, Theodore Bayer, Costanzo Sorvino, Mildred Martin, Ardell Warner.

The chorus handled its assignments commendably as did the Corps de Ballet under direction of William Sena.

Philadelphia

By WILLIAM E. SMITH

MUSIC ALLIANCE PAYS TRIBUTE TO DVORAK

Concert of Composer's Works
and Talk by Stefan Mark
Centenary

PHILADELPHIA, Nov. 5.—Honoring the composer's centenary, the Music Alliance presented a "Dvorak Evening" on Oct. 31. Paul Stefan, musicologist and author, discussed the composer's career and works. The program included five Legends for piano four-hands, admirably played by Kurt Engel and Ernst Oster; the Gypsy Songs, expressively interpreted by Marinka Gurewich, soprano, with Mr. Oster at the piano; and the 'Dumky' Trio, finely set forth by Edgar Ortenberg, violin, Eva Heinitz, 'cello, and Mr. Engel, piano.

The Matinee Musical Club, Julia E. Williams, president, launched its season with its forty-eighth annual luncheon at the Bellevue-Stratford on Oct. 28. Speakers included Lord Marley, chairman of the British Empire Parliamentary Advisory Council of Art; Mrs. Guy P. Gannett, president of the National Federation of Music Clubs; Charles Wakefield Cadman; Richard Bonelli; Mrs. David B. Murdock, president of the Pennsylvania Federation of Music Clubs; and Samuel R. Rosenbaum, a vice-president of the Philadelphia Orchestra Association. Clifford A. Woodbury, Jr., baritone, sang, with Stuart Ross at the piano.

Several Gilbert and Sullivan operettas were given at recent Wednesday night Wanamaker Store Concerts under the able leadership of Henri Elkan.

In a week's stay from Oct. 27 to Nov. 1, at the Locust Street Theatre, the Jooss Ballet exemplified its high artistic estate.

PLAN OPERA SEASON

Johnson Lists Metropolitan Series—
Menotti Work to Be Given

PHILADELPHIA, Nov. 3.—At a luncheon of the local committee of the Metropolitan Opera Association in the Barclay on Oct. 21, Edward Johnson, general manager, announced plans for the 1941-42 Philadelphia season, fifty-fourth by the organization in this city.

A series of ten Tuesday evening performances in the Academy of Music will open on Nov. 25 with 'Tannhäuser' with Helen Traubel and Lauritz Melchior. The remaining bills will include two other Wagner music-dramas, 'Götterdämmerung' and 'Die Meistersinger', and 'Lakme', 'The Magic Flute', 'Samson and Delilah', 'Tosca', 'The Elixir of Love', and the new Gian-Carlo Menotti work, 'The Island God'. Scheduled for a double-bill are Bach's 'Phoebus and Pan' and Rimsky-Korsakoff's 'Le Coq d'Or'.

At the Philadelphia Art Alliance on Oct. 28, C. David Hocker, general manager of the Philadelphia Opera Company, discussed the organization's approaching season also speaking on the presentation of opera in English, the development of effective "theatre," the emphasis on ensemble rather than stars, and other policies. The occasion also



AFTER AN NYA ORCHESTRA CONCERT At Elkins, W. Va., Louis Vyrer, Who Conducted the Philadelphia NYA Orchestra, Chats with Aubrey Williams, National Director of the NYA, Who Addressed the Audience

presented a musical program by two of the company's principal singers, Frances Greer, soprano, and Howard Vandenburg, baritone, with James Shomate at the piano.

NEW SERIES BEGUN BY CURTIS QUARTET

Launch Concerts Under Chamber
Music Society's Auspices—
Koutzen Family Heard

PHILADELPHIA, Nov. 2.—The Curtis String Quartet inaugurated a "hometown" series of six recitals under the auspices of the local Chamber Music Society in the University of Pennsylvania Museum Auditorium on Oct. 22. Performed were Beethoven's Quartet in G, Op. 18, No. 2; Frank Bridge's 'Fantasy on the Londonderry Air' and Schubert's Quartet in D Minor ('Death and the Maiden').

On Oct. 22 under auspices of the Music Committee, the Philadelphia Art Alliance presented a delightful concert by the Koutzen Family—Boris Koutzen, violinist (for the occasion) and Inez Koutzen, pianist, and their highly talented children, Nadia, violinist, and George, 'cellist. The four were heard in Mozart's charming G Minor Quartet, and the mother and the two youngsters, in Mendelssohn's D Minor Trio.

The same date saw the first in this
(Continued on page 32)

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WAR SEEN AS AIDING AUSTRALIAN ARTISTS

Interchange of Conductors Stimulates Interest—Club Groups Expanding

MELBOURNE, AUSTRALIA, Oct. 8.—Although, apart from radio activity, professional music-making in Australia has been drastically curtailed this season, the war has indirectly assisted the cause of Australian music and of Australian artists.

After a long and unsatisfactory period in which choral enterprise was handicapped by a shortage of highly trained soloists, Melbourne has acquired the services of an admirable team of singers including the distinguished English tenor, Heddle Nash, and the Australian-born bass baritone, Arnold Matters, both of whom intend to work in this country for the duration. Collaborating with Thea Phillips, an English soprano of versatility and fine vocal resonance who has been resident in Australia for some years, the two male singers have done excellent work in oratorio and in broadcast opera. An authoritative exponent of Elgar's music, Heddle Nash rose to great heights in a Sydney presentation of 'The Dream of Gerontius', directed by Bernard Heinze, and in the name part of the dramatic cantata 'King Olaf', presented in Melbourne under the baton of Herbert Davis, a choral conductor noted for sound readings and for a brave and discriminating sense of repertoire.

Apart from enlistments in the Expeditionary Forces the claims of military service within the Commonwealth deprive orchestral directors and choir-masters of much valuable aid. In the circumstances a satisfactory standard has been maintained in the capital cities and the interchange of conductors—with Mr. Heinze as chief director—has stimulated interest in an orchestral season endangered by the absence of overseas celebrities. Vaughan Williams's 'London' Symphony was a welcome inclusion in the program presented on Oct. 11 by the Melbourne Symphony directed by Anderson Tyrer, an English musician of all-round achievement who, later in the season, is scheduled to appear in the triple role of conductor, composer and solo pianist.

Ignaz Friedmann Appears Widely

As the only virtuoso in the 1941 concert syllabus Ignaz Friedmann has risen manfully to his responsibilities. As soloist with the various State orchestras and in studio and public recitals he has supplied connoisseurs with vivid and provocative interpretations and students with valuable displays of his technique.

Una Bourne is another pianist of long experience and skill whose presence in Australia is of cultural value to the community. Her performance of the Mozart A Major Concerto in partnership with the Melbourne Orchestra was an object lesson in restrained vivacity. Among the many talented young Australians, Joyce Greer is a pianist for whom responsible music critics predict a career comparable to that of Myra Hess. As yet her work lacks serenity and finesse but as

against these defects of immaturity she possesses a strong sense of design, unusual capacity for virile rhythmical statement and a brilliant technique acquired in London under the guidance of Tobias Matthay.

The expansion of many small music clubs and societies has been an encouraging symptom of the second wartime concert season. In Sydney several new organizations have come into being with modesty and initiative as their collective keynote. In Melbourne the British Music Society of Victoria has sponsored programs of unconventional merit and also increased facilities for young artists in need of public experience. The Chamber Music Club directed by the Australian Musical News is another asset in Melbourne's artistic life. Many worthwhile compositions which would stand no chance of recognition in either studio or large scale concert productions have been presented at its monthly gatherings. The Victorian String Quartet is an offspring of this Club which, thanks to the persistent energy and faith of its president and founder, Mr. Thorold Waters, has developed into a well-knit and musically ensemble and has thereby removed the stigma that formerly rested upon Melbourne as possessing no quartet comparable with the deservedly esteemed combination in Sydney.

BIDDY ALLEN

PHILADELPHIANS OPEN BALTIMORE MUSIC YEAR

 Ormandy Conducts Orchestra in
Rachmaninoff Program with
Composer as Soloist

BALTIMORE, Nov. 3.—The Philadelphia Orchestra at its first concert of the current season on Oct. 22 at the Lyric Theatre, paid tribute to Sergei Rachmaninoff by devoting the program to his Symphony No. 2 and Concerto No. 4. This concert marked the opening of local musical events and the attendance was encouraging, for the Philadelphians have established a consistent following.

This keen attention is the outgrowth of the superlative programs which the organization has presented. The Symphony, though it soars at times in lush phrases, at others seems padded. To the orchestra and to Eugene Ormandy, the conductor, however, the composer had every reason to reveal grateful recognition for a devoted presentation of the score. The applause was convincing. In the solo piano part of the Concerto Rachmaninoff showed flashes of greatness as an artist, technically as well as aesthetically, but the work as a whole failed to excite the audience. However, it accorded the composer-pianist appreciation for his pianism if not warmth for the composition.

F. C. B.

Ethel Holmes Munsey Gives Lecture on Bach in Buffalo

BUFFALO, Nov. 5.—On Oct. 21, Ethel Holmes Munsey presented a 'Dramatic Survey' of Hendrik Willem Van Loon's biography of Johann Sebastian Bach before the American Branch of the Buffalo Guild of American Organists. A dinner preceded the program and the dean, Walter Van Lier, introduced the speaker.

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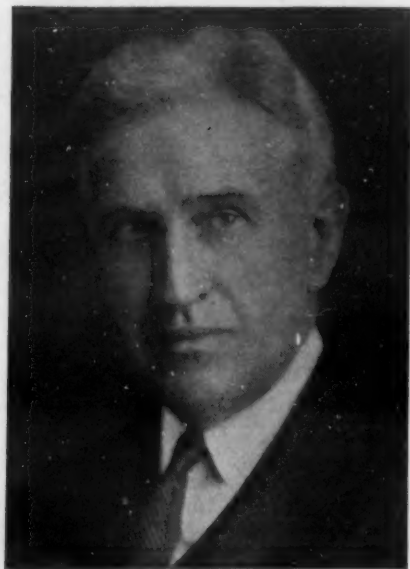
 Metropolitan Opera
Association


New Haven Symphony

(Continued from page 10)

of stimulating performance by soloist and orchestra.

Dr. Smith, now relieved of the Dean-ship of the School of Music at Yale, continues as professor and conductor, drawing the warmest tone from the players who know his ways, while Bruce Simonds, now entering on the responsi-



David Stanley Smith

bilities of that office, is a familiar guest at these concerts. It was the first time, however, that he had essayed this imposing work. The favorable circumstances brought excellent results, for Dean Simonds is an artist of immense technique and of an interpretative capacity developed of late into formidable powers. Mr. Mason's Symphony was well received by reason of its skilled craftsmanship and ready appeal.

An unusually attractive array of soloists is engaged to visit New Haven for the orchestra's series this year. Ruth Posselt, Joseph Szigeti, Shura Cherkassky, Guiomar Novaes, Agnes Davis, and the Yale Glee Club will be heard. Richard Donovan and Hugo Kortschak share in the conducting, while Harry Berman supervises the phenomenally successful Concerts for Young People.

H. EARLE JOHNSON

CIVIC FORCES BEGIN SERIES IN DENVER

Tureman and Williamson Share Baton—Latter Conducts Own Tone Poem

DENVER, Nov. 4.—The first concert of the season offered by the Civic Symphony, Horace E. Tureman, conductor, attracted a large audience to the City Auditorium on Oct. 26.

In the orchestra of 110 players all the same personnel were found in the key positions as of last year, with the exception of first French horn, which this year is filled by Charles Milligan.

Local celebrities were featured on the program. The opening work, 'Fields and Fjords', was composed by Waldo Williamson for the production of 'A Doll's House' at the Central City Festival. The work made a very favorable impression at that time and met with even greater enthusiasm at this presentation. The composition is based upon five Norwegian folk tunes and the composer has skillfully developed them into a symphonic tone poem of genuine merit. The composer conducted the work and demonstrated his ability as conductor as well as creator.

Local Soloist Greeted

Marjorie Hornbein, a local pianist, was the soloist for the afternoon and gave a very satisfying performance of the Concerto No. 2 in A by Liszt. Miss Hornbein has a highly developed technique and plays with much charm and poise. She had adequate power in the forte passages and pianissimo measures were exquisitely done. She was greeted with a genuine ovation at the conclusion.

Mr. Tureman chose the Howard Hanson Symphony No. 2, 'The Romantic', for the major orchestral work of the afternoon. The composition was played with understanding and fine spirit; woodwinds and strings were especially effective. As the closing piece Mr. Tureman gave a stirring reading of 'Les Preludes' by Liszt.

JOHN C. KENDEL

Denver Symphony

(Continued from page 11)

thoroughly delighted the large audience, which gave him a demonstration of its enthusiasm for his artistry seldom equalled at these concerts. He sang 'Madamina' from 'Don Giovanni' by Mozart and the 'Death Scene' from 'Boris Godunoff' by Mussorgsky.

The orchestra has approximately the same personnel as last year; the only new members being Richard Street, who is playing first horn this year; and Clarence Hoglund, who is presiding at the celesta. The first half of the orchestral program consisted of: the Overture to 'The Magic Flute' by Mozart, and a Ballet Suite by Rameau-Mottl. These charming compositions were played with finesse and given traditional interpretations by Mr. Tureman.

After intermission the 'Lieutenant Kije' Suite by Prokofiev proved particularly interesting. The varying episodes in the life of this fantastic character were given a most delightful reading. The program closed with a stirring performance of the 'Carneval' Overture by Dvofak.

In a letter to the members of the Denver Symphony Society, Mrs. Cranmer, the president, states that with the opening of the twentieth year of the or-

ganization's existence it has grown from 200 to 4,000 members, an increase which shows the place the Association has taken in the hearts of Denver music lovers.

JOHN C. KENDEL

SAN ANTONIO GROUP LAUNCHES ACTIVITIES

Max Reiter Conducts Symphony at Opening Concert with Jepson as Soloist

SAN ANTONIO, Nov. 2.—The opening concert of the third season of the Symphony Society of San Antonio, Max Reiter, conductor, was a dazzling success. A record audience filled the Mun-



Max Reiter

icipal Auditorium on Oct. 27 and observed a marked improvement in the orchestra's performance. Helen Jepson was the soloist.

The orchestra played Tchaikovsky's Sixth Symphony and smaller works by Debussy and Chabrier. The violin section, with the remainder of the orchestra assisting, gave an excellent rendition of Paganini's 'Perpetual Motion'.

Miss Jepson received unbounded applause for her lovely singing. Her contribution to the program consisted of two arias from Massenet's 'Manon'; 'Ah fors e lui' from 'Traviata', a group of works by Schubert, songs by Rachmaninoff, and many encores.

GENEVIEVE TUCKER

Seattle Symphony

(Continued from page 11)

The unprecedented demand for seats has made it necessary to add a special series of four concerts, three of which Sir Thomas will conduct, and one of which will be directed by John Barbirolli. Soloists for these extra concerts are Betty Humby, English pianist, and Joseph Szigeti, violinist.

The orchestra under Sir Thomas gave its second subscription concert on Oct. 27 and again attracted a crowd too large to be accommodated at Music Hall. The concert was outstanding. The tenseness noticeable at the first concert had practically disappeared. Perhaps Sir Thomas's very evident pleasure in the music and joy in directing it accounts for the confidence he has awakened in the members of the orchestra and the happy relationship which exists between leader and musicians. He has put them on their artistic mettle.

As is his custom, the National An-

them announced the opening of the program. The opening work was 'The Royal Hunt and Storm' music from Berlioz's 'The Trojans'. Performed for the first time here, the orchestra played it with a splendid, sturdy quality of tone. Two numbers by English composers followed: The Intermezzo from Delius's opera 'Hassan' and Elgar's Serenade for strings. Sir Thomas succeeded in evoking lovely color and beauty from the music. In the Intermezzo Francis Aranyi, concertmaster, displayed a warm singing tone. It was repeated.

Duo-Pianists Play Mozart Concerto

This concert had Ethel Bartlett and Rae Robertson, duo-pianists, as guest artists in Mozart's Concerto No. 17 in E Flat. These splendid artists gave an exhilarating performance. The string section of the orchestra played a well balanced accompaniment and after many bows the pair returned and played one encore, Bach's 'Jesu, Joy of Man's Desiring'.

Brahms's Symphony No. 2 was masterfully played, and the concert came to an exciting close with Chabrier's orchestral fantasy 'España'.

The orchestra has played three other programs during the last fortnight; an elementary school concert on Oct. 21, in which Sir Thomas endeared himself to the children by his gracious manner and simple, clear explanation of the music; a concert at Bellingham on Oct. 24, and the Standard Symphony broadcast on Oct. 23.

NAN D. BRONSON

Flint Symphony Opens Popular Series

FLINT, MICH., Nov. 5.—The Flint Symphony gave the first concert in the "Most Popular Series" at the Central High School Auditorium on Oct. 19. Dr. William Norton conducted the orchestra and Vytautas Bacevicius was piano soloist.

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SYMPHONY BRINGS INITIAL SOLOIST

Ruth Posselt Plays Dvorák Concerto Under Koussevitzky at Centenary Concert

BOSTON, Nov. 2.—Having opened its Monday-Tuesday series of concerts on Oct. 27, the Boston Symphony may be said to have reached its stride for the present season. Dr. Koussevitzky was given a standing salute upon his appearance and the audience indicated in no uncertain demonstration that it was glad to see him. Following established custom, the conductor selected program material from recently performed works in the Friday-Saturday series, placing first the Beethoven 'Eroica' Symphony and completing the program with the Ravel orchestration of Mussorgsky's 'Pictures at an Exhibition'.

Barring some irregularities of intonation from the brass section, the Beethoven Symphony was given a brilliant performance, matching in fervor the reading which Dr. Koussevitzky offered a fortnight or so ago. The 'Pictures' came off with enormous elan, a more spirited performance, or so it seemed, than was given at an earlier concert, especially during the final kaleidoscopic fanfare illustrative of the great gate at Kiev.

Roussel Symphony Revived

For the pair of concerts falling on Oct. 24-25, Dr. Koussevitzky prepared the following:

'Le Tombeau de Couperin' Ravel
Symphony No. 3 in G Minor, Op. 42.... Roussel
Symphony No. 7 in C..... Schubert

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Boston

By GRACE MAY STUTSMAN

SOPRANOS DOMINATE RECITAL CALENDAR

Lehmann, Maynor, Sinclair and Farber Appear—Pianists and Quartet also Heard

BOSTON, Nov. 5.—In Jordan Hall, Norma Farber, soprano, was heard in a program of more than ordinary interest, listing songs by Bliss, Gordon Jacob, Fauré, Spohr, Beethoven, Schubert and Schumann. Mrs. Farber had the assistance of Victor Polatschek, first clarinet of the Boston Symphony, and George Reeves, accompanist. A friendly audience gave Mrs. Farber warm applause.

In Jordan Hall also, Shirley Sinclair, soprano, made her debut, listing songs by Beethoven, Hugo Wolf, Chausson, Respighi, Ravel and others. Her accompanist was Nathan Price. The young singer made a very favorable impression, disclosing a voice of lovely quality and a considerable musical intelligence.

Another debut in Jordan Hall was that of Halmar Grabeau, pianist, from Havana, Cuba. Miss Grabeau disclosed strength of arm and a poise not usually in evidence among debutant musicians. Unfortunately, however, her technical equipment was not equal to the performance of the Liszt B Minor Sonata, the group of Chopin or the Bach-Pirani Arioso with which she opened her program. The Dohnányi Capriccio and a work by Griffes fared slightly better, but even here a cloudy technique and a continued mis-use of the pedal marred an otherwise agreeable performance.

Smeterlin Aids Paderewski Fund

In a program which revealed him at his brilliant best, Jan Smeterlin, pianist, played in Jordan Hall in a benefit performance for the Paderewski Fund for Polish War Relief, Inc. Mr. Smeterlin offered an all-Chopin program. Fleetness of fingers in swiftly moving measures, almost too swift at times, the little filip at the end of a phrase which often comes as a climax to particularly difficult passage—these and other idiosyncracies which set a Smeterlin recital apart from others, were all in evidence. The large and distinguished audience was enthusiastic in its applause.

In Symphony Hall, Dorothy Maynor, soprano, presented a program of songs by Handel, Brahms, Marx, Strauss, Beethoven and others. Arpad Sandor was the accompanist. Although she attempted some songs seemingly beyond her present capabilities, a capacity audience attested her popularity. And it could not be denied that with her natural endowments, she offered some lovely singing.

In the same hall, Lotte Lehmann, past mistress in the art of Lieder singing, gave one of her most satisfying recitals in a long time. Paul Ulanowsky was at the piano, and the singer offered songs by Purcell, Haydn, Schubert, Schumann, Brahms, Wolf and others.

The Belgian Piano-String Quartet was heard by an enthusiastic audience in the Gardner Museum. The members of this ensemble are Messrs. Mombaerts, piano, Rahier, violin, Foldart, viola, and Wetzels, 'cello. The program included quartets by Marcel Poot and Chausson.

The Ravel item glittered. In fact, there was so much sparkle to it, that in some instances the real melodic line was almost obscured. We have a virtuoso orchestra in Boston, but inasmuch as we know it there seems to be no immediate necessity for taking the ingratiating measures of the Prelude or the Rigaudon at quite such a speed. All power to an orchestra that can encompass it, however.

It was pleasant to renew acquaintance with the Roussel. In common with Sibelius, Roussel consistently disclaimed the programmatic.

The Symphony played at this concert was composed for the fiftieth anniversary of the Boston Symphony, and by that token might easily have fallen into the class termed "occasional pieces". That Roussel avoided the pitfalls of the commonplace was due to his seemingly inexhaustible fund of musical ideas, and while it must be admitted, not all of those ideas were of equal worth, they seldom sank to the level of the tedious. A superb performance revealed to the fullest extent, probably, the inherent musicality of the work.

The Schubert sounded as fresh and as vital as though it had not already weathered hundreds of performances since its introduction to a Boston audience in 1852. Dr. Koussevitzky brought forward the poetic substance of the work in a manner that won applause approval from the audience.

The first soloist of the present season appeared at the pair of concerts given on Oct. 31-Nov. 1, at which time Ruth Posselt (Mrs. Richard Burgin) performed the Dvorák Concerto for violin and orchestra, Op. 53. In commemoration of the 100th anniversary of Dvorák's birth, Dr. Koussevitzky had arranged an entire program of the Bohemian composer's works:

Overture, 'Carnival', Op. 92; Concerto in A Minor, Op. 53, for violin and orchestra; Symphony No. 5 in E Minor, Op. 95.. Dvorák

It is inevitable that for many an entire program devoted to the works of Dvorák would be a little tedious. Although Dr. Koussevitzky paid lavish homage to the Bohemian, it is possible that he might be persuaded to include upon a future program this year one of this composer's earlier symphonies which has not come to a hearing here in perhaps twenty-odd years.

Miss Posselt was completely in the mood for a beautiful performance of the violin Concerto. It is not great music, but it is well made and harmonious. The audience appeared to derive a great deal of pleasure from her expert interpretation, Dr. Koussevitzky and the orchestra providing a well nigh impeccable accompaniment. Soloist and orchestra were accorded an ovation at the conclusion of the Concerto.

Malkin Soloist with New York City Symphony

Manfred Malkin, pianist, appeared as soloist with the New York City Symphony in the Brooklyn Museum on Nov. 2, playing the Schumann Concerto in A Minor. The program was broadcast over WNYC. On Nov. 5 Mr. Malkin was heard as soloist with the Eddy Brown Orchestra in a broadcast over station WQXR. He will be heard as soloist with the Pennsylvania Symphony in Philadelphia on Dec. 7.

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(Continued from page 18)

cert-goers accepted, and by no means unwillingly, the forecast that this, the earliest work of the composer, is to vie with his Opus 5 in F Minor in the affections of recital-givers this season. In his reading of this work, in which Brahms shows the same repetitious insistence upon favorite ideas and figurations that is again so amply in evidence in his F Minor work in the same form, Mr. Weiser was at his best in the slow movement, "after an old German Minnelied", which was played with tender sentiment and tonal charm, and in the characteristic Scherzo, to which he brought a conviction and an élan not sufficiently present in the two outside movements to save them from their inherent defects.

For the performance of all his numbers the young pianist from Utica, N. Y., had ample technical dexterity and a palette of tonal tints of musical beauty. From the standpoint of sheer sound the various sections of the Bach Suite were attractively played, but the lack of fundamental accentuation robbed them to a large extent of their essential rhythmic character. The recitalist was in his element in Ravel's 'Ondine', beautifully played, and the Prokofieff and Liszt, the 'Mephisto' Waltz being dispatched with much brilliance, while the F Major Etude of Op. 10 was his best achievement in the Chopin group, the character of both the Barcarolle and the F Minor Etude being sacrificed to excessive speed and only the surface of the Nocturne being skimmed.

Mr. Weiser's ready finger fluency would seem to have betrayed him into a glibness of style that must forestall any profound penetration of the spirit of the music undertaken. Consequently, the feeling was always present that he had a substantial equipment technically and musically to give performances of a consistently high standard, but that as yet he has not focussed his attention intensively enough upon the inner meanings at whose service such an equipment should be placed. C.

Kathryn Boghetti, Contralto (Debut)

Kathryn Boghetti, contralto, widow of the teacher of singing, Giuseppe Boghetti, made her New York debut in the Town Hall on the evening of Oct. 25, with Marjorie Brown at the piano.

Mme. Boghetti gave the impression of



Above:
Joseph Clifford



Above Right:
Cathlene Parker



Right:
Kathryn Boghetti

THREE SINGERS WHO MADE DEBUTS

artistic sincerity and a musicianly approach to her program. A somewhat monotonous tone color, however, was slightly detrimental. She sang Dalila's opening aria of Act II of the Saint-Saëns opera, with finish and dramatic persuasiveness. Franz songs were well given, the fragmentary 'Widmung' especially so, and Sigurd Lie's 'Sne' had to be repeated, Schubert's 'Der Tod und das Mädchen', a song which always seems to pay excessive dividends on the amount of effort it takes to sing, was also well done.

The recital may be characterized as an auspicious debut and further appearances will be awaited with interest. D.

Joseph Clifford, Tenor (Debut)

'Pieta, Signore' Stradella
'Gia il sole dal Gange' Scarlatti
'Sommi Dei' from 'Radamisto' Handel
'Nacht und Träume' Schubert
'Des fremden Kindes heiliger Christ' Loewe
'Verschwiegene Liebe' Wolf
'O liebliche Wangen' Brahms
'Tombé degl'avi miei' from 'Lucia' Donizetti
'I Hold Her Hands' Russell
'The Lament of Ian the Proud' Griffes
'Lawn as White as Driven Snow' Greenhill
'I Pastori' Pizzetti
'In Mezo al Mar' Sadler
'La Fleur que tu m'avais jetée from 'Carmen' Bizet

Since Mr. Clifford, while pursuing his vocal studies, has been serving as an usher at the Metropolitan Opera House for four seasons, it was not surprising to find a sizeable group of operatic arias on the program of his New York debut recital. But his selection was by no means limited to operatic excerpts, or to songs of one period. It displayed a breadth of interest and intelligence which might put many a singer of longer experience to shame. Mr. Clifford has a voice of potential good quality and he used it effectively.

Especially telling were his performances of the songs in English and the Italian songs near the close of the program when his initial nervousness had disappeared. Top tones were sometimes forced, and the singer occasionally failed to sustain and focus pianissimo tones. But in its lower range the voice was well produced. In the operatic arias Mr. Clifford sang with dramatic zest; in his Lieder performances he seemed less thoroughly at home, but it was obvious that he had given attention to the expression of mood and poetic content as well as to the purely vocal aspects. The audience was cordial. Elmer Zoller was the admirable accompanist. R.

Cathlene Parker, Mezzo-soprano (Debut)

Cathlene Parker, mezzo-soprano, with Karl Krititz at the piano and Anne Evringham, harpist, also contributing accompaniments to certain works, made her New York debut in the Town Hall on the afternoon of Oct. 26. Much of Miss Parker's program followed well-trodden ways, but there were works less frequently heard, such as arrangements of Irish, Hebridean and Breton folk songs. There was a group of Brahms, two Debussy songs and a closing group by Falla. In her medium regis-

Concerts in New York, November 11-25

Carnegie Hall

- Nov. 11: Philadelphia Orchestra
" 12: Ernest Hutcheson, pianist
" 13: New York Philharmonic-Symphony
" 14, afternoon: New York Philharmonic-Symphony
" 14: Claudio Arrau, pianist
" 15, afternoon: Josef Lhevinne, pianist
" 15: New York Philharmonic-Symphony
" 16, afternoon: New York Philharmonic-Symphony
" 16: New York City Symphony
" 17: Albert Spalding, violinist
" 18: Josef Houti, pianist
" 19: New York Philharmonic-Symphony
" 20: Boston Symphony
" 21, afternoon: New York Philharmonic-Symphony
" 22, afternoon: Boston Symphony
" 23, afternoon: New York Philharmonic-Symphony
" 23: New York City Symphony
" 24: Artur Rubinstein, pianist
" 25: Philadelphia Orchestra

Town Hall

- Nov. 11, afternoon (5:30 p.m.): Hildegard Junge, contralto
" 11: Vladimir, Nathalie and Paul Drozdoff, pianists
" 12: Arthur Whittmore and Jack Lowe, duo-pianists
" 14: Paulina Ruvinska, pianist
" 15, afternoon: John Kollen, pianist
" 15: Romulo Ribera, violinist
" 16, afternoon: Moriz Rosenthal, pianist

- " 16, afternoon (5:30 p.m.): New Friends of Music: Trio Pro Musica; William Horne, tenor
" 16: Eric Rosenblith, violinist
" 17: Lois Townsley and Elizabeth Read, duo-pianists
" 18: Jean Watson, contralto
" 19: Isaac Stern, violinist
" 21: Max Pollikoff, violinist
" 22: Sacred Masque, 'We Go Forward'. Music by George Foote
" 23, afternoon: Rex Battle, pianist
" 23, afternoon (5:30 p.m.): New Friends of Music: Adolf Busch, violinist; Rudolf Serkin, pianist
" 23: Inez Lauritano, violinist
" 24: Egon Petri, pianist; Dorothy Sarnoff, soprano; Bruce Boyce, baritone
" 25: Aurora Mauro-Cottone, pianist

Carnegie Chamber Music Hall

- Nov. 11: Iva Kitchell, dance recital
" 12: Ellen Albertini, dance recital
" 13, morning (11:30): Maria Maximovitch, soprano; Felix Labunski, lecturer
" 13: Patricia Neway, soprano
" 14: Ellen Wilson Meibes, soprano
" 16, afternoon: Anna Paul, soprano; Frank Di Giovanni, tenor
" 17: Orchestrette Classique
" 18: United Choristers of New York
" 21, afternoon: Concert for Young People by Hazel Griggs
" 21: Malcolm Poindecker, baritone
" 23, afternoon: Concert by faculty of Ida Elkan Institute
" 23: Creston Music Club
" 25: Floyd Worthington, baritone

ter, Miss Parker displayed a good voice of characteristic timbre. Above the staff she was not quite so much at her ease. If there was some monotony due to a lack of variety in tone color, her interpretations were musicianly and well-intentioned, so that much of her recital was enjoyable. An audience of size was very well disposed. N.

New Friends of Music Launch Season

A more auspicious opening for the season of the New Friends of Music could not be imagined than the performance of Mozart's Quartet in D Minor (K. 421) by the Budapest Quartet in Town Hall on the afternoon of Oct. 26. It was one of those rare occasions when a flawless masterpiece is



Hortense Monath



William Primrose

flawlessly played, and it set the listener in a glowing mood for the rest of the concert. In beauty of tone and phrasing, in elegance of style and in warmth of feeling the playing of the quartet was something to dream about. The D Minor Quartet is one of Mozart's most Olympian; an incredible mastery of the idiom makes its most intricate passages flow with the ease of an animated conversation. Whether in the tragic first movement, with its restless dialogue between the instruments, or in the wonderful variations of the final movement, the composer constantly surprises and delights the listener with a fecundity of invention which seems inevitable after it has happened. But how few composers have achieved such inevitability!

In Mozart's Piano Quartet in G Minor (K. 478) Hortense Monath joined Mr. Roisman, Mr. Kroyt and Mr. Schneider in a distinguished performance. Miss Monath played with a fine sense of balance, and she gave the music an aristocratic finish without making it sound finicky or precious. Tonally, she did not match the lustre of the strings but the poise of her performance was delightful. William Primrose joined the Budapest Quartet to furnish the extra viola in Mendelssohn's String Quintet in A, Op. 18. Less beautifully played, this work would probably

not sound as ingratiating as it did at this concert. It has many passages of charm and one of Mendelssohn's stock scherzos à la 'A Midsummer Night's Dream', but after Mozart it was decidedly light fare. The audience was large and obviously glad to have the New Friends back again. S.

Budapest Quartet Appears Again in New Friends Series

Fortunately we are past the stage when chamber music was caviare to the general, but the playing of the Budapest Quartet at the second New Friends of Music concert on the afternoon of Nov. 2 in Town Hall must have given especial pleasure to connoisseurs as well as to other listeners. For the union of exquisite refinement and finish with virility and strength which the Budapest Quartet achieved in Mozart's Quartets in G (K. 387) and in B Flat (K. 589) is very rare in chamber music playing. The latter quartet is more dramatic than the somewhat formalistic one in G. As always, when he is excited by a new conception, Mozart writes chromatically in the B Flat Quartet and there is a passage in the last movement which is straight out of Bach, in spirit at least, and almost unique in quartet music for its power and richness of texture. Both of the

(Continued on page 28)

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Honor Memory of Harold McCormick — Stock Conducts Standard Works

CHICAGO, Nov. 1.—As a memorial to Harold F. McCormick, whose recent death was mourned by all Chicago, the Chicago Symphony, Dr. Frederick Stock, conductor, played the Bach Chorale Prelude, 'O Man Bewail', in its Thursday-Friday subscription concerts on Oct. 23 and 24. Mr. McCormick became a member of the Orchestral Association in 1902 and was a trustee at the time of his death. A reverent silence followed the performance.

Overture, 'Coriolanus', Op. 62....Beethoven
Chorale Prelude, 'O Man Bewail'....Bach
Symphony No. 4, E Minor, Op. 98....Brahms
'La Mer'....Debussy
'Moto Perpetuo', Op. 11....Paganini
Selections from 'The Damnation of Faust'....Berlioz

A superb reading of Brahms's Symphony No. 4, in E Minor, Op. 98, again revealed Dr. Stock's vast command and sympathy for this music. Its interpretation had breadth and vision of distinguished quality. Debussy's 'La Mer' was excellently contrasted in mood and tempo and its surging restlessness depicted with unerring skill. Paganini's 'Moto Perpetuo', played by all the violins, with the remainder of the orchestra furnishing the accompaniment, was brilliantly treated. The concert began with an inspired interpretation of the 'Coriolanus' Overture and ended with an equally fine reading of selections from Berlioz's 'The Damnation of Faust'.

The Tuesday afternoon subscription series of concerts by the Chicago Symphony, Dr. Stock conducting, began on Oct. 28, in Orchestra Hall. The program contained many tried and true favorites, Tchaikovsky's Fourth Symphony deservedly occupying the place of honor. 'Thus Spake Zarathustra', the Strauss tone poem, bristling with unexpected turns and breathless moments, was played with a compelling force. The third orchestral Suite by Bach had a radiant quality, enlivening and deeply satisfying. Q.

Carroll Glenn Is First Soloist

The first soloist to appear with the Symphony in its current season was Carroll Glenn, twenty-two-year-old South Carolina violinist. A few months ago, quite some time after the soloists for the 1941-42 season of the orchestra had been scheduled, Frederick Stock heard Miss Glenn play, and was so taken by her performance that he promptly added her to his already long list of soloists for the year. That the audi-



Edith Mason



Alec Templeton

ence approved his action was demonstrated by the big ovation the young violinist received after playing the Sibelius Concerto.

She played not only with firm confidence, but with great showmanship as well, and kept attention riveted to her from the first note of the Concerto to the last. Her technique is sure and dexterous, and she plays in a manner that reveals a desire to extract every particle of musical value from a work.

Of great interest on this occasion were the Hindemith Symphonic Dances. Now nearly four years old, the dances no longer seem puzzling, but comprehensible in design, and it is possible to appreciate the composer's magnificent workmanship and creative force.

Mozart's 'Jupiter' Symphony opened the program. It was played in a graceful, refined manner, but it sounded substantial rather than dainty. The concert closed with Dvorak's Scherzo Capriccioso. B.

PHILADELPHIANS VISIT

Give Opening Event in Enjoyment of Music Series

CHICAGO, Nov. 5.—The Philadelphia Orchestra, Eugene Ormandy, conductor, gave a concert in the Civic Opera House on the evening of Oct. 28. This was the opening event in the 1941-42 History and Enjoyment of Music Series, sponsored by Allied Arts Corporation, and was attended by a large audience.

The program was made up of four works differing greatly in character, but in the performance their distinguishing traits could not be felt very keenly since each seemed to be tempered by the influence of Mr. Ormandy. Some of the music, notably Mozart's Symphony in D, profited by his delicate, super-refined manner of interpretation. It was full of

Chicago

By RUTH BARRY and CHARLES QUINT

movement, deftly phrased, and tonally bright and clear. It was followed by 'Three Pieces for Orchestra', by Roy Harris, and somehow the dainty, precious qualities of the performance of the classical work seemed to be carried over into the performance of the rugged, untamed-sounding music of the contemporary Oklahoman. Tchaikovsky's Symphony No. 5, which was played after the intermission, likewise seemed fettered by the conductor's desire to keep music fastidious. The program opened with the Overture in D Minor from Handel's Concerto Grosso, Op. 3, No. 5, transcribed by Mr. Ormandy. This was the first Chicago performance of the transcription. B.

TEMPLETON WORK GIVEN PREMIERE

'Rhapsodie Harmonique' Played by Composer with Woman's Symphony Under Solomon

CHICAGO, Nov. 2.—Alec Templeton, in the double role of composer and pianist, auspiciously began the Woman's Symphony's series of concerts in Orchestra Hall on Oct. 22 with Izler Solomon conducting.

A first performance of Mr. Templeton's composition, 'Rhapsodie Harmonique', for piano and orchestra, disclosed sound, fundamental knowledge of orchestral writing, refreshing clarity and distinctive style. Mr. Templeton's improvisatory ability was felt in the freedom and ease which seemed to give this work extra sparkle and life. Mr. Templeton's interpretation had zest and brilliance. The orchestra, no doubt stimulated by a first performance, gave unusual lustre to its portion. Later Mr. Templeton returned to play the Franck Symphonic Variations, delighting with his artistic perception of mood and color.

Mozart's Symphony No. 40, in G Minor, received an inspiring performance by the orchestra, Mr. Solomon obtaining just the right degree of nuance and coherence required. Another first Chicago performance, The Suite from the ballet, 'The Incredible Flutist', by Walter Piston, had variety and charm. The program began with the overture to Gluck's 'Iphigenia in Aulis'. Q.

EDITH MASON HEARD IN BENEFIT RECITAL

Local Artists and Dance Group Appear — American Opera Company Gives 'Traviata'

CHICAGO, Nov. 1.—Edith Mason, soprano, former member of the Metropolitan and Chicago opera companies, gave a recital in the Arts Club on Oct. 30 under the auspices of the Illinois Opera Guild for the benefit of the students' fund. Miss Mason opened her program with 'Vedrai Carino' from Mozart's 'Don Giovanni', followed by an Air from Milton's 'Comus' by Dr. Arne. Two Strauss works and arias from 'La Bohème' closed her program. Short addresses were made by Giovanni Martinelli, artistic director of the Chi-

cago Opera, and Mrs. M. H. McMillen, president of the Opera Guild. M.

Joaquin Nin-Culmell, pianist, gave a recital of early Spanish music at the Arts Club on Oct. 16. On Oct. 13, the Chicago Club of Women Organists presented an honorary member, Frances Biery, A.A.G.O., in an organ recital in Kimball Hall. Miss Biery, although blind, gave a well-contrasted program of old masters and modernists, interpreted with understanding and proficiency.

Gamma chapter of Phi Beta fraternity presented Vivian L. Martin and Edward

(Continued on page 27)

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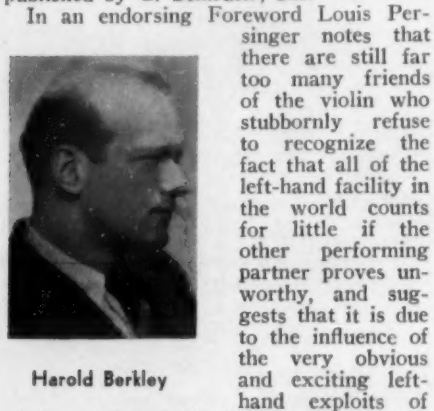
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WITH his 'Modern Technique of Violin Bowing', which offers an exhaustive analysis of the principles of modern bowing and how to apply them to musical interpretation, with many exercises and examples, Harold Berkley has produced a concisely expressed work of the utmost significance and value to all young violinists and to violin teachers as well. It is published by G. Schirmer, Inc.



Harold Berkley

In an endorsing Foreword Louis Persinger notes that there are still far too many friends of the violin who stubbornly refuse to recognize the fact that all of the left-hand facility in the world counts for little if the other performing partner proves unworthy, and suggests that it is due to the influence of the very obvious and exciting left-hand exploits of celebrated "technicians" that the bow has remained a somewhat neglected chapter. He finds that practically all the bowing problems confronting the average player or the experienced performer are laid bare and "cures" for them are offered in a clear and helpful way in this, the first exhaustive book of its type that crystallizes the various schools of bowing in so readily understandable and convincing a fashion.

The author calls attention in his Introduction to the fact that during the greater part of the nineteenth century the generally accepted ideal of violin tone was a tone pure, steady, capable of a wide dynamic range, but impersonal, whereas nowadays it is felt that tone expressive of the inner personality of the artist, provided always that he has a personality worthy of expression, helps the listener to understand the music more truly. He has been motivated in writing the book by his experience that hardly one student in twenty has a technique of bowing comparable with his left-hand equipment. He considers the classic violin studies unsurpassable for the building of a well-rounded general technique but observes that they were all written before 1880, when the demands of the bow-arm were not what they are today. Consequently, Mr. Berkley has here undertaken to show how these same studies may be used specifically also to develop a bowing technique equal to any demands that may be made.

At the same time he sounds a warning that the acquisition of a fine bowing technique will not of itself suffice to produce a beautiful and eloquent tone since "such a tone is the result of a spiritual and emotional urge within the player, coupled with the release of certain psychic qualities that defy analysis."

All artistic bowing, he finds, is a combination of two or more of Six Basic Motions: the Vertical Motion of the upper arm in the shoulder joint; the Sideways (Horizontal) Motion of the upper arm in the shoulder joint; the Rotary Motion of the forearm in the elbow joint; the Sideways Motion of the forearm in the elbow joint; the Wrist Motion and the Finger Motion. It is obvious from the broadly ranging, thoroughgoing manner in which he has treated his subject that Mr. Berkley has made an invaluable contribution to the concrete resources of violin pedagogy.

Publicity Backstage

"Entertaining" is the word that best describes Constance Hope's book, "Publicity is Broccoli" (New York: Bobbs-Merrill Co.) which, in her own words, "isn't an exhaustive treatise on 'How to Make Good in Publicity'. You're just invited to go

backstage for a look at well known personalities in off-the-record moments. I'm not writing a textbook; I'm merely recording highlights from the tragic-comic episodes which have been enacted behind my office doors during my eight and one-half years in the publicity business." Emphasis should rest upon the division "comic". A Publicity Relations Counsel's existence is something of a cross between a three-ring circus and the last of the month for a Certified Public Accountant.

Miss Hope begins her story with the time when, with no experience, some misgivings and the ability to grasp an opportunity, she met William Thorner, singing teacher, at a low ebb in his affairs. Taking the tide at its turn she informed him that what he needed was "a good publicity campaign." Thorner asked how much it would cost. The embryonic P.R.C. hadn't thought about that yet, but since the singing teacher gave her the idea, she gave it back, named her figure and was launched upon her career, a career that was to bring her, along with success, sleepless nights, tired feet and knuckles bruised from pounding on the city editor's door.

Miss Hope's book is told in a bright, lively style that hurries the reader along on a chattering flood of anecdotes and personal reminiscences. A great part is devoted to musicians, for they are among Miss Hope's best known clients: Lotte Lehmann, Lily Pons, Lauritz Melchior, Stokowski, Kostelanetz, Walter, Ormandy, Pelletier, Leinsdorf, Heifetz, Elman and many others.

Among all the anecdotes that would cheerfully bear retelling, space allows but one. A few days after Bruno Walter began his engagement with the NBC Symphony, he walked into rehearsal one morning and, in Miss Hope's words, bowed a courtly good morning to the musicians, then raised his hand for silence. "Now gentlemen," he said, "the opening of this symphony must be *piano*—softly, but very, very softly. It opens like a whisper. Now!"

He raised his baton. Tensely, the men placed their instruments in position, but before even a single note was played, Walter lowered his baton.

"No, no, gentlemen," he said solemnly. "Already too loud." W.

Recorded Music

'Music on Records' by B. H. Haggin (New York: Alfred A. Knopf) is an interesting and scholarly work. How on earth anybody could have listened to, let alone made critical notes of all the records enumerated, is a miracle in itself. Mr. Haggin's is over-laudatory in some places. For instance, his estimate of Berlioz's works smacks of an enthusiasm not entirely universal. On the other hand, his frank criticism in certain quarters both of the pieces themselves, and the individuals and organizations presenting them, is wholly refreshing. Best of all, the work is written with the point of view of real musicianship, which cannot invariably be said of books of the sort. As such, it merits serious consideration by every one who aims to have a library of phonograph records.

Dickson and Dudley Sing in St. Louis

ST. LOUIS, Mo., Nov. 1.—The first concert of the season on the Principia Concert and Lecture Course was a joint recital by Muriel Dickson, soprano, and John Dudley, tenor, which took place in Howard Hall on Oct. 18. These two young artists both of the Metropolitan Opera, delighted a very appreciative audience with their solos and duets from Gilbert and Sullivan works. The crowd was smaller than usual due to extremely inclement weather but its appreciation was not dimmed. The program was composed of selections from 'The Mikado', 'Princess Ida', 'Pinafore', 'Yeoman of the Guard', 'The Gondoliers' and 'Ruddigore'.

H. W. C.

**GRIFFITH FOUNDATION
PRESENTS RACHMANINOFF****Pianist Opens Series — Plays Own
Transcriptions — Marine Corps
Band Gives Concert**

NEWARK, N. J., Nov. 2.—The Griffith Music Foundation opened its season on Oct. 27 with a recital by Sergei Rachmaninoff. A week before the event, every seat in the Mosque Theater had been taken. Mozart, Beethoven, Bach, and other great names graced the program, but the most important figure in the proceedings unquestionably was Mr. Rachmaninoff. Like Beethoven, whose Op. 111 he played, the eminent pianist seemed to have arrived at a third period—a reflective period, in which patrician austerity is touched with whimsical fancy. The Mozart A Major Variations, played with meticulous elaboration of nuance and rubato, were remote from the earthy, lusty Mozart of today's streamlined interpretation.

It was as a transcriber that Mr. Rachmaninoff claimed added distinction. Like another contemporary arranger of Bach, he puts in much that certainly is not the letter and doubtfully may be the spirit of the old Cantor, but that it sells Bach to the customers was conspicuously evident in the applause which broke out after each movement of the E Major Sonata, originally for violin solo. Comparison with Liszt, several of whose Schubert transcriptions were on the program, is inevitable, but it redounds to Mr. Rachmaninoff's praise. One does not need to enjoy transcriptions to realize that in this field Mr. Rachmaninoff has outdone his model, as his arrangement

of Mr. Kreisler's 'Liebesfreud' so amply proved.

What might be called a pre-season offering of the Griffith Music Foundation took the form of a concert by the U. S. Marine Corps Band on Oct. 26. The Mosque was filled with school band players, mostly in vari-colored uniforms, who demonstrated their unquenchable enthusiasm throughout the afternoon.

P. G.

**Muskogee Music Group Launches
Season**

MUSKOGEE, OKLA., Nov. 5.—The Musical Arts Society of Muskogee, which recently opened its twenty-ninth season, on Oct. 27 sponsored a concert by Winfield Crawford, winner in the men's division of the Oklahoma Federated Music Clubs state and district contests. The society has presented the Oklahoma Symphony in Muskogee the past two years and is an active supporter of the Cooperative Community Concerts Association. This season the roster includes Albert Spalding, James Melton and Moissaye Boguslawski.

Della Chiesa to Sing in Opera

Vivian Della Chiesa, soprano, in addition to her two regular weekly radio programs, will sing a number of opera performances during the season. Her first appearance is scheduled for Nov. 17 with the Chicago Opera Company in the role of Desdemona in Otello with Giovanni Martinelli and Lawrence Tibbett. She has also been engaged to sing her first Violetta in 'La Traviata' with the Trenton, N. J., Opera Company on Jan. 29.

Obituary**Georgette Leblanc**

Word was received recently of the death in Cannes, France, on Oct. 26, of Georgette Leblanc, for many years the companion of Maurice Maeterlinck, and at one time a figure on both the operatic and dramatic stages as well as in the concert field.

Mme. Leblanc was born in Rouen, France, in 1875, and was the daughter of a wealthy ship-owner. Maurice Leblanc, creator of the Arsène Lupin detective stories, was her brother. While still quite young she married a Spaniard but the match was unsuccessful and a divorce followed. She took up the study of singing and obtained a contract at the Paris Opéra-Comique in 1893.

On reading Maeterlinck's essay on Emerson, she determined to go to Belgium and to marry the philosopher. She accordingly went to sing at the Théâtre de la Monnaie in Brussels and shortly after, though there was never a marriage, the association began. There is said to have been considerable discussion between Maeterlinck and Claude Debussy at the time of the world-premiere of the latter's opera, 'Pelléas et Mélisande'. The writer attempted to insist upon the creation of the role of Mélisande by Mme. Leblanc, then always referred to as Mme. Maeterlinck, and the composer insisted upon Mary Garden, who finally won the honor. Mme. Leblanc, however, on her first visit to America in 1912, sang the role with the Boston Opera Company, also the lead in the dramatic version of 'Monna Vanna'. The break occurred in 1919, when Maeterlinck married Renée Dihon, a young actress and a protégée of Mme. Leblanc.

The same year Mme. Leblanc returned to New York to write her memoirs for a newspaper syndicate but encountered difficulties because, she alleged, the syndicate tried to insist upon her vilifying Maeterlinck even to the point of stating that he had beaten her. This she refused to do. For a time she conducted a sort of *café*-

concert in a house in Washington Square, South, where her performances attracted the notice of two wealthy men who backed her in concert for several seasons. These tours, however, were not a conspicuous success as the voice was not an agreeable one and was past its prime. She returned to Paris and is said to have lived in straitened circumstances until her death.

Felix V. Ferdinand Schumann

HARTDALE, N. Y., Oct. 27.—Felix V. Ferdinand Schumann, grandson of the composer, Robert Schumann, and himself a house-to-house lingerie salesman, was found dead on Oct. 25, of monoxide poisoning in his car in a garage in Greenburgh, near here. He was the son of Ferdinand Schumann and was born in Berlin.

Michael J. Banner

Michael J. Banner, formerly a well-known violinist, died at his home in New York on Oct. 30, after an illness of a month. He was seventy-three years old. A native of Sacramento, Calif., he studied there and later at the Paris Conservatoire, where he won first prize in 1884. He had appeared in concert and with orchestra in both Europe and America.

Viola Player Dies During Concert

MONTREAL, Oct. 16.—A tragic incident occurred at the concert of Oct. 9 conducted by Bruno Walter for British War Relief. During the performance of the Brahms symphony with which the program opened, Eugene Schneider, one of the viola players and a veteran in musical circles here, collapsed at his desk and died of a heart attack during the course of the first movement. He was quietly carried out by two fellow musicians and the symphony continued without a hitch. Mr. Schneider came to Montreal as a child from Stuttgart, Germany, and was well known for many years as teacher and chamber musician as well as orchestral player. T. A.



WED IN READING, PA.

Rosalyn Tureck, Concert Pianist, and Kenneth Klein, Director of the New York Town Hall's Concert Department, at Their Wedding on Sept. 28 in Reading, Pa., at "Stirling", the Home of Gertrude Sternbergh

Whittemore and Lowe to Tour

After a New York recital in Town Hall on Nov. 12, which was preceded by October appearances with the National Symphony in Washington and in the Toledo Art Museum, Whittemore and Lowe, duo-pianists, will tour the east and middle west. In the near future they will play at the University of North Carolina and at the Philadelphia Forum, in joint appearance with Elsie Houston, for whom they have transcribed several Brazilian folk songs; at the Chaminade Club in Brooklyn, N. Y., and on the Zorah Berry series in Buffalo. Summer engagements in Puerto Rico marked an anniversary of the day five years ago when they gave an impromptu recital which first brought them together as a team. During the year they have added nearly a score of two-piano transcriptions to their repertoire, bringing their total of such contributions to almost 100.

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Chicago

(Continued from page 25)

Benedict, electronic concert duo in a scholarship fund benefit in Kimball Hall on Oct. 12.

Edna Thompson, soprano, and Barbara Malott, violinist, gave the program on the first musical-tea for the season of Omega chapter of Sigma Alpha Iota, national musical fraternity on Oct. 12, in the Fine Arts Building.

Russian Trio Heard

The Russian Trio, Nina Mesirov Minchin, pianist; Michael Wilkomirski, violinist, and Ennio Bolognini, 'cellist, gave the first of a series of chamber music concerts at the Goodman Theater on Oct. 21. The program included the Brahms Trio in C Minor, the Rachmaninoff 'Trio Elegiac' and the Cassadó Trio.

Ruth Draper presented her inimitable character sketches at the Civic Theater on Oct. 17, 18.

The Musicians' Club of Women began its numerous activities with a concert at the Cordon club on Oct. 20, featuring Catherine McCutcheon Baker, Harriet Curtis Flower, Katherine Harrison and Blythe Owen.

Hanya Holm and her modern dance group, appeared at the Goodman Theater Oct. 28 through 31. Unusual interpretative skill and original viewpoint characterized all phases of this group's offerings.

The American Opera Company resumed its work for the season with a performance of 'La Traviata' in Kimball Hall on Nov. 1, the cast including Francis Moore Bader as Violetta, Arthur Wilkensen as Alfredo, and Gordon Hendricks as Germont.

Jane Sears, pianist; Robert Basso, violinist, and Julius W. Gabler, tenor, were presented in a joint recital in Kimball Hall by the Chicago Woman's Musical club on Oct. 28. These three youthful artists won the club's scholar-

ship contest last spring.

Maria Parissi, soprano, and Andrea de Parry, baritone, gave a joint recital in Curtiss Hall on Oct. 26.

Harold Townsend, a tenor of wide radio experience, gave a recital in Kimball Hall on Oct. 29. In a program of songs drawn from several different musical periods, he revealed an easily produced, soft-textured, and resonant voice. Leo Heim played Mr. Townsend's accompaniments on the piano, and also offered a group of solos.

Helen Kettner, pianist, made her debut on Oct. 28 in Curtiss Hall. She was the first to appear in this season's Young American Artists Series, directed by Charline Marmien.

LOCAL GROUPS OFFER CHAMBER MUSIC EVENTS

Philharmonic String Quartet Launches Series—Festival of Ancient Music Concluded

CHICAGO, Nov. 5.—The Philharmonic String Quartet gave the first of a series of three concerts in the Goodman Theater on Oct. 25. The series is sponsored by the Lakeview Musical Society. Leo Sowerby's Quartet in G Minor, Reger's Serenade for flute, violin and viola, and Beethoven's Quartet in E Flat, Op. 127, made up the program. The Philharmonic Quartet is composed of John Weicher, first violin; Robert Quick, second violin; Walter Hancock, viola, and Dudley Powers, 'cello, all members of the Chicago Symphony. Ernest Liegl, first flutist of the Chicago Symphony, was soloist at this concert.

The third and final concert in the Chicago Festival of Ancient Music was given at the Goodman Theater on Oct. 19. Pieces by Corelli, the two Scarlattis, Frescobaldi, Pasquini, Vivaldi and others were heard. Supplementing the Manuel and Williamson Harpsichord Ensemble were five string players from the Chicago Symphony and the Madrigal Singers.

BALLET RUSSE APPEARS

De Basil Troupe Introduces New Work, 'The Eternal Struggle'

CHICAGO, Nov. 1.—Colonel De Basil's Original Ballet Russe played a week's engagement at the Civic Opera House, beginning on Oct. 20, returning to the same house again on Oct. 30 through Nov. 1.

One new ballet, 'The Eternal Struggle', and eight revived from previous seasons included 'Cimarosiana', 'Blue Danube', 'Francesca da Rimini', 'Prince Igor', 'Les Presages', 'Carnaval', 'Choreartium' and 'Schererazade'. Three of last season's novelties, 'Paganini', 'Graduation Ball', and 'Protée', were again given, and 'Swan Lake', 'Coq d'Or', 'Les Sylphides', and 'Aurora's Wedding' from the standard repertoire, gave ample choice for the ballet-minded.

Nana Gollner and Leon Danielian, known and liked for their dancing with the Ballet Theater last season, were heartily welcomed as members of the Original Ballet Russe. Tatiana Riabouchinska, prima ballerina; David Lichine, Yurek Shabevsky, Roman Jasinsky, Paul Petroff, Vera Nemtchinova, Lubov Tchernicheva, Nina Verchinina, and other favorites of past seasons, received individual recognition.

Ruby Mercer Wed to Ted Haig

Ruby Mercer, young American operatic soprano who is singing in the New Opera Company's production of 'La Vie Parisienne', and Ted Haig,

radio announcer at WQXR, were married on Oct. 30 at the residence of Mr. and Mrs. William Sturgis, New York.

Ruth Kisch-Arndt to Be Soloist

Ruth Kisch-Arndt, contralto, has been engaged by the American Society of the Ancient Instruments to be the soloist at their concert to be given at Wilmington, Pa., on Nov. 25. She also will be the soloist at the fourteenth festival to be given by the Society in Philadelphia on Dec. 3. Madame Kisch-Arndt has been engaged by the Philadelphia Bach Festival Society to appear as the soloist at the concert to be given on March 3, during the Brahms Festival sponsored by the Bach Festival Society.

Mabel Daniels's 'Deep Forest' Broadcast

SAN FRANCISCO, Nov. 5.—Mabel Daniels's Prelude for orchestra, 'Deep Forest', was heard recently on a broadcast from San Francisco, conducted by Paul Lemay, who has also conducted the Duluth Symphony in the work.

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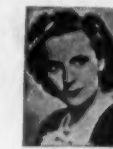
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New York Concerts

(Continued from page 24)

performances were flawless in balance. If Mr. Roisman played sharp occasionally, it gave a touch of brilliance to the first violin part, and most of the time the intonation was impeccable.

William Primrose and Benar Heifetz provided the extra viola and 'cello parts in Dvorak's Sextet in A, Op. 48. This work is redolent of the musical soil of Bo-



Ross Pratt



Sergei Rachmaninoff

hemia and the Dumka and Furiant both appear in it. Unquestionably it is a masterly piece of writing for the six instruments, and it contains some passages of haunting beauty, but time has not dealt kindly with the work. Much of it seems academic and even pedestrian. Dvorak could write in the manner which was second nature to Brahms, but his simpler psychology and the nature of his musical material were not always suited to that style. More than once, one feels traditions of form and style interfering with the flow of this music. Nonetheless it was good to hear it, especially in so brilliant a performance. The audience recalled the musicians many times.

Ross Pratt, Pianist (Debut)

Town Hall, Nov. 1, afternoon:

Chaconne Bach-Busoni
Siciliano and Rigaudon (anon. ca. 1755)—
Arr. by Craxton
Sonata in G Scarlatti
Variations on a Theme by Paganini Brahms
Sonata in F Minor Howard Ferguson
Canzona Serenata; Contes, Op. 51, No. 5;
Op. 20, Nos. 1, 2 Medtner
'Reflets dans l'eau'; 'L'Isle Joyeuse' Debussy

Mr. Pratt, who is a Canadian, began this debut recital in medias res, musically speaking, with the Bach-Busoni Chaconne, turning to the lighter Craxton and Scarlatti works afterwards and then taking up the grand line again with the Brahms Paganini Variations. Moreover, he brought a new sonata with him and played it exceedingly well, instead of offering Beethoven's Op. 31, No. 2, or another of those tried-and-all-too-true program stand-bys that pianists play season after season. The Howard Ferguson Sonata is written in a big, bold manner and it was a labor of love to play it with the eloquence and conviction with which Mr. Ferguson invested it. Its material is for the most part banal, however, and it sounded like a cross-section of modern English music at times.

Especially notable in the pianist's performances were the refinement of his touch and the unflinching clarity of detail. He did not play all of the Brahms Variations, but his selection from them was well made. Here and there, one felt the need of bolder sonorities and greater dynamic contrast, but he played them with admirable finish and technical address. The arpeggios were always distinct; the octaves clear; the scale passages unsmudged. In the Debussy works the pianist displayed a finely graduated palette of tone colors. The audience welcomed him cordially.

S.

Sergei Rachmaninoff, Pianist

Carnegie Hall, Nov. 1 afternoon:

Variations from Sonata in A Mozart
Sonata, Op. 111 Beethoven
Novelette in F Sharp Minor Schumann
Partita in E for Violin Alone

Bach-Rachmaninoff
'Lilacs' Rachmaninoff
'The Trout' Schubert-Liszt
'Contrabandiste' Schumann-Tausig
'Maiden's Wish', 'The Return Home'

Chopin-Liszt
'Lullaby' Tchaikovsky-Rachmaninoff
'Liebesfreud' Kreisler-Rachmaninoff

The season to date has been distinguished by superior performance on the piano. But none have been more memorable than Mr. Rachmaninoff's at this recital. His program boasted nothing out of the way to lift it above the usual. Indeed the second half was surprisingly trivial for a pianist of Mr. Rachmaninoff's reputation. The afternoon, however, afforded the capacity audience the delight of nearly perfect pianism.

The grandeur of Mr. Rachmaninoff's playing exemplified the aristocrat at all

times. But it was the sensitive, the enlightened aristocracy which created the best of our heritage. The performance of the Mozart Variations was delicate and fleet fingered. Technically it was flawless. But it was the coloring, the exquisite phrasing that distinguished it.

The Beethoven was powerful, almost orchestral in its sonorities. The strength of Mr. Rachmaninoff's hands is incredible. Without any of the body effort apparent in the forte passages of most pianists, he produced startling volume from his instrument. And this was in no way hammering. For every note was clear and clean. And his interpretative insight and grasp of structure were on a par with his digital dexterity.

After a glowingly romantic reading of the Schumann, the pianist reached the peak of the afternoon in his own transcription of Bach's Partita. It was remarkably faithful to the spirit of the original and a fine composition for the piano. The Prelude and Gigue were particularly noteworthy.

The final group of songs arranged for piano gave Mr. Rachmaninoff the opportunity to indulge his feeling for the lyrical. His tone was sumptuous and, although there were occasional wrong notes struck in the Liszt arrangements, his understanding of each song was complete, his reading natural and right. The audience would not permit him to go until he had played several encores. And even after the stage lights were put out many remained to applaud.

K.

Hazel Griggs Pianist; and Mary Frances Lehnerts, Mezzo-Contralto

Hazel Griggs, pianist, and Mary Frances Lehnerts, mezzo-contralto, joined forces in a program of American music at Carnegie Chamber Music Hall on the evening of Oct. 29. A large and friendly audience obviously enjoyed the performances of the two artists and paid personal tribute to those of the composers represented who were on hand.

Miss Griggs played two Foster-Nordoff transcriptions, 'The Camptown Races' and 'Uncle Ned', Guion's 'Arkansas Traveller', four MacDowell pieces, three preludes by Gershwin, a Study in Pure Polytonality by Arthur Farwell, an ingeniously devised composition, and the Scherzo by Griffes with technical deftness, making an especially good effect with the Guion piece and MacDowell's 'March Wind'.

The rich voice of Miss Lehnerts was heard to impressive advantage in the intelligently treated 'Stresa' by Wintter Watts, 'Two Little Flowers' by Charles Ives, 'Litany' by James Tuthill, 'Across the Blue Aegean' by Gena Branscombe, 'The Looking Glass' by Damosch, 'Gens Duce' from Parker's 'Nora Novissima', Moravian songs by Dencke and Johann F. Peter. Hopkinson's 'My Love is Gone to Sea' and a group of songs of folk character. Both artists received much warm applause.

C.

Francis Stanko, Bass-Baritone (Debut)

Mr. Stanko, who is a naturalized Lithuanian, made his New York debut on this occasion, in the Carnegie Chamber of Music Hall. He was assisted by Norma Matte, pianist, and William Spada was the accompanist. The singer began with an early Italian group by Monteverde, Strozzi and Legrenzi. This was followed by an interesting group of Lithuanian folk songs by Andriulis, Tallat-Kelpsa, Sarpalius and Zilevicius. Miss Matte then played a brace of Chopin works and Mr. Stanko closed the first half with arias from 'Ernani' and 'The Marriage of Figaro'. Part II included works by Beethoven, Handel, Rubinstein, Koenenman and Mussorgsky, also a Dohnányi Etude for piano. Mr. Stanko delivered his program with musicality and his audience was responsive, especially to the Lithuanian numbers.

N.

Jere Collins, Baritone (Debut)

Jere Collins, baritone, offered an un-hackneyed program at his New York debut recital in the Carnegie Chamber of Music Hall on the evening of Oct. 27. Arpad Sandor was the accompanist. Mr. Collins began with a group of Erich Wolf

songs and followed this with one by Poulenc. A group of five songs by Chinese composers was an agreeable novelty, one by Tchaikovsky was less so. The final group was in English and consisted of songs by Gibbs, Ives, Beach and Cowan. Mr. Collins created an impression of straightforward musicianship and interpretative ability well above the ordinary, which made his recital one of interest.

D.

Adele Vosari, Soprano

Adele Vosari, soprano, was heard in a recital of songs at Carnegie Chamber Music Hall on the evening of Oct. 24. The program consisted of 'Marietta's Lied' by Korngold, Puccini's air, 'In quelle trine morbide', German songs by Weingartner, Strauss, Schumann and Liszt, a French group by Duparc, Debussy, Bachelet and Bizet and four songs in English, Giannini's 'Tell Me, O Blue Sky', Seiler's 'Butterflies', Gilbert's 'Laughing Song' and 'I Saw Thee Weep' by Samuels.

The singer revealed the possession of a voice of a character that suggested the operetta stage, with its best and most freely emitted tones in the more powerful upper range. The medium tones were so faultily produced that they constantly wavered from the pitch. The spirited manner in which the recitalist delivered her different numbers gave the impression of a background of some theatrical experience. Arthur Kleiner proved to be an efficient accompanist.

C.

Inter-American Music Fiesta

An Inter-American Music Fiesta was given at Carnegie Hall on the evening of Oct. 28 for the benefit of Pan-American musical scholarships, under the auspices of Inter-America House. Artists and ensembles participating in the long and colorful program included Marisa Regules, pianist; Carolina Segrera, soprano; Carlo Morelli, baritone; the Yale Glee Club, conducted by Marshall Bartholomew; the CBS Tipica Orchestra, conducted by Alfredo Antonini; José Fernandez and Juanita Deering, dancers; Estrelita and Aurora Miranda, night club singers; Roberto Soto, comedian; Juan Arvizu, radio singer; and Argentinita and Pilar Lopez, dancers.

John Erskine acted as master of ceremonies; Helen Traubel, soprano of the Metropolitan Opera, donated the hall; and Mrs. William A. Barber was chairman of the committee for arrangements. The concert was sponsored by diplomats of the various Latin-American countries and the boxes and the stage were decorated by flags. The audience was large and it displayed a cordial interest in the proceedings, which included broadcasts to Latin America by short wave and over the CBS network.

R.

Sybil Shearer, Dancer, Mari Harding, Pianist

Sybil Shearer, dancer, who has appeared in the ensembles of several dance organizations, made her solo appearance in the Carnegie Chamber Music Hall on the evening of Oct. 21. Mari Harding, pianist, contributed a group of solos and also played the dancer's accompaniments. Miss Shearer, who has been making strides forward as a personality in the dance world, established herself on this occasion as a definitely capable member of the choreographic fraternity. Her technique, both in the matter of mechanics and also in artistic conception, proved original and she conveyed expressly all she intended to do, to the satisfaction of a packed audience.

N.

Uarda Hein, pianist. Jerome Kasin, violinist. MacDowell Club Auditorium, Oct. 29, evening. Passacaglia by Respighi; Fauré Sonata in A; Three Romances by Schumann and works by Ravel and Schubert. The concert was under the auspices of the New York College of Music.

Robert Nicholson, Baritone. Marjorie Meyer, accompanist. The Barbizon, Oct. 28, evening. Works by Handel and Haydn, a group by Schubert, the Monologue from 'Boris Godunoff' with songs by Rachmaninoff and an English group by Warren, Hageman, Hill and James.

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INDIANAPOLIS HEARS CAMPAIGN CONCERT

Sevitzky Conducts Orchestra at Formal Opening of Community Fund Drive

INDIANAPOLIS, IND., Nov. 5.—The program given at the formal opening of the twenty-second annual Community Fund campaign held at the Murat Theater on Oct. 5 was under the direction of Fabien Sevitzky who gathered together a large orchestra, including students of the Arthur Jordan Conservatory of Music, augmented by members of the Indianapolis Symphony who are faculty members of the Conservatory, and members of the Indianapolis Musicians' Union.

Speakers were Harold B. Tharp, president of the Fund; Rabbi Morris M. Feuerlicht, Rev. Sidney Blair Harvey, the Rt. Rev. Mgr. Henry F. Dugan and Stanley W. Shipnes, campaign chairman. The musical portion, which was well received by a capacity house, included Meyerbeer's 'Coronation March' from 'The Prophet', Arcady Dubensky's Fanfare, 'The Star-Spangled Banner', Glinka's Overture to 'Russlan and Ludmilla', the first movement of Beethoven's Fifth Symphony, Gliere's 'Russian Sailor's Dance', and as an encore, the ever popular 'Waltz of the Flowers' from Tchaikovsky's 'Nut-Cracker' Suite.

Members of the active chapter of Sigma Alpha Iota, national musical sorority, are assisting in the seat sale for the coming season of the series of concerts of the Martens Concerts, Inc. Mary Spalding, president, heads the enterprise. The series is as follows: the Opera, 'The Barber of Seville' Nov. 3; Ballet Russe of Monte Carlo, Dec. 2; Gregor Piatigorsky, Jan. 18; Vladimir Horowitz, Feb. 16, and Dorothy Maynor, March 1.

Symphony Soloists Listed

Artists engaged for the symphony include Nathan Milstein, violinist, Nov. 21-22; Emanuel Feuermann, 'cellist, Dec. 5-6; Hertha Glaz, contralto, Dec. 19-20; Dalies Frantz, pianist, Jan. 9-10; Ezio Pinza, bass, Jan. 23-24; Lotte Lehmann, soprano, Feb. 20-21; Artur Rubinstein, pianist, March 13-14, and Thomas L. Thomas, baritone, for the closing pair, March 27-28. Mr. Sevitzky

will have the customary leave of absence during which time Ferdinand Schaefer, conductor emeritus, will assume the duties as guest conductor, Feb. 6-7.

Orchestra to Tour Widely

The orchestra this year has a tour embracing thirty-one concerts in cities in Indiana, Missouri, Illinois, Wisconsin, Iowa, New York, Massachusetts, New Hampshire, Ohio and Maryland.

Added to these concerts the orchestra plays four Sunday afternoon "Pop" concerts, Nov. 30, Dec. 4, Feb. 15 and March 22. The dates for the usual four children's concerts in the public schools have not as yet been set by the school board.

The personnel of the orchestra includes a few changes from last year's list: a new first 'cellist, Benjamin Paronchi; first bassoon, George Goslee; tuba, Louis Pirko; Myron Rosen, harp, and some changes in the violin section. Dr. G. H. A. Clowes will serve his first year as president of the Indiana State Symphony Society.

PAULINE SCHELLSCHMIDT

PHILHARMONIC LEAGUE GIVES FIRST LUNCHEON

James Melton and Larry Adler Soloists at Opening Meeting — Mrs. Pratt Presides

The opening luncheon of the New York Philharmonic-Symphony League at the Hotel Biltmore on Oct. 21 struck both a note of the past and the future, with Mrs. John T. Pratt, chairman, paying tribute to the memory of the late Mrs. Christian R. Holmes and her work for the orchestra, and stressing the value of music in the days to come. Other speakers were John Barbirolli, conductor; Lisa Sergio, radio commentator, and Mrs. Katherine Garrison Chapin (Mrs. Francis Biddle), who read her poem, 'Plain Chant for America'. This was the text set by William Grant Still which was played at Mr. Barbirolli's first concert of the season.

James Melton, tenor, delighted the assemblage with four songs: Carpenter's 'Serenade', an Irish ballad, Ferreri's 'Le Miroir', and Hageman's 'Miranda'. Robert Hill accompanied. Larry Adler, harmonica virtuoso, played several pieces, including a Bach Sicilienne and a haunting Spanish flamenco unaccompanied, and was warmly received. His accompanist was C. Jackson. Q.

CANADIAN TEACHERS CONVENE IN VICTORIA

Music Federation Holds Fourth Biennial Meeting — Gustin Elected President

VICTORIA, B. C., Nov. 1.—At the fourth biennial convention of the Canadian Federation of Music Teachers Associations held in Victoria this Summer, the newly elected executive, headed by Lyell Gustin, Saskatoon, decided that "consolidation and expansion" should be the watchword and the policy of the association for the next two years.

The Earl of Athlone, Governor General of Canada, is the honorary patron. May James, Vancouver, the retiring president; Lyell Gustin, the new president. Other officers for 1941-43 are: Reginald Cox, Victoria, first vice-president; Minnie A. Boyd, Winnipeg, second vice-president; Mrs. T. W. Hamilton, Edmonton, third vice-president; Maude McGuire, Moose Jaw, secretary-treasurer; Mrs. W. E. Robinson, Calgary, Mrs. Velva M. Brough, Medicine Hat, Mrs. H. J. Lupton, Winnipeg, Mrs. Ada Eames, Minnedosa, Dan Cameron, Regina, Mrs. Hugh Verrall, and Mrs. Paisley Benn, Vancouver.

New Departments Endorsed

Other appointments were Minnie A. Boyd, founder of the Federation, press correspondent and international relations; Reginald Cox, Editor of *The Canadian Music Teacher*, the official bulletin of the Federation. For the purpose of establishing cooperative relations between the public and various branches of music several new departments were endorsed, namely: Canadian Artists, Mrs. Paisley Benn, Vancouver, chairman; Canadian Composers, Mrs. Hugh Verrall, Vancouver, chairman; Music Publishers in Canada, Maude McGuire, Moose Jaw, chairman; examinations, Mrs. T. W. Hamilton, chairman; students, W. L. Wright, Brandon, chairman; radio, Dan Cameron, Regina, chairman.

Under the direction of Minnie A. Boyd, negotiations are proceeding for affiliation with the Music Teachers National Association in the United States. Reginald Cox, chairman of the Convention Committee in Victoria, had the pleasure of presenting, on behalf of the Federation, a cheque of \$400 to the Canadian Red Cross Association honorary secretary for the Victoria and District Branch.

Many prominent Canadian and British artists appeared on the program for the Red Cross.

The executive was unanimous in deciding that all members on active service should have their fees waived for the "duration."

The next convention will be held at Banff Springs Hotel in 1943.

MUSICAL ARTS SOCIETY FORMED IN LA JOLLA

Nikolai Sokoloff Made Musical Director — To Give Series of Five Concerts Next Summer

LA JOLLA, CAL., Nov. 5.—Dr. Nikolai Sokoloff, former conductor of the Seattle Symphony, and Mrs. Sokoloff, recently purchased a home in La Jolla, and upon Dr. Sokoloff's suggestion, the Musical Arts Society was organized and incorporated, with Dr. Sokoloff as musical director and most of the necessary funds subscribed for a series of concerts next Summer.

Representative citizens serving as of-

ficers on the Society are Mrs. Herbert S. Darlington, president; Mrs. Augustus Searle, vice-president; Gordon Gray, secretary, Harry T. Rollins, treasurer; Sherwood Roberts, assistant treasurer, and Mrs. Eaton MacKay, chairman of Auxiliary.

Five concerts, to be given in High School Auditorium, are planned for alternate Thursdays from July 9 to Sept. 3. Three of these will be by a chamber orchestra of thirty-five players, one by a string orchestra of twenty-six, and one by a string quartet. Soloists will assist.

ST. LOUIS GROUPS PLAN BACH FESTIVAL

Choirs Will Be Trained for Events in May—New Quartet Formed

ST. LOUIS, Nov. 5.—Plans are under way for a Bach Festival to be held in the Municipal Opera House on May 8 and 9, 1942. The St. Louis Bach Choir, organized and directed by William B. Heyne, will be the nucleus of the organization, which will be augmented by the A Cappella Choir and by a massed choir of several hundred voices chosen from the city High Schools. Ernest Hares, music supervisor of the St. Louis Schools, will train these choirs. Bach Cantatas will be heard the first night, followed by the Mass in B Minor on the second night. Well-known soloists will be engaged, with an orchestra recruited from the ranks of the Symphony. O. A. Dorn, former president of the Chicago Bach Choir, is heading the new organization, which is already seeking public support of the venture. Mr. Heyne is now rehearsing the St. Louis A Cappella Choir and the Bach Choir and work is already under way in the schools.

Chamber music will have another addition to its ranks this season when the Chamber Music Society of St. Louis (a newly formed organization) will present four Sunday evening "Coffee Concerts" starting Nov. 23. A quartet of young musicians of the Symphony: Irwin Eisenberg and Irvin Rosen, violinists; George Morgulis, violist, and Martin Lake, 'cellist, will make up the quartet. At least one modern work will be presented at each concert, the first being the new string quartet by Shostakovich. J. Lesser Goldman is handling the business affairs.

HERBERT W. COST

John Dudley Opens Concert Tour

John Dudley, Australian tenor of the Metropolitan Opera and formerly with the D'Oyly Carte Gilbert and Sullivan Opera Company, opened his first American concert tour on Oct. 14 in Suffolk, Va. During October Mr. Dudley's engagements included appearances in St. Louis, Parsons and Great Bend, Kans., and Defiance and Sidney, O. On Nov. 5 he was to sing in Salamanca, N. Y.; on Nov. 10 in Woodbury, N. J., and on Nov. 19 in joint recital with Muriel Dickson at the Matinee Musical Club of Philadelphia. He will again appear with the Metropolitan Opera.

Herma Menth Gives Piano Recitals at Limestone College

GAFFNEY, S. C., Nov. 5.—Herma Menth gave three piano recitals at Limestone College, on Oct. 23, 24 and 25. Her opening program included Schumann's 'Faschingschwank aus Wien'; Liszt's Sonata in B Minor and shorter works by that composer.

NEW MUSIC: Transcriptions, Choral Works and Many Novelties Issued

ANOTHER OF BACH'S CHORALES TRANSCRIBED BY MYRA HESS

ONCE again Myra Hess has shown her shrewd pianistic sense and feeling for proportion in transcribing a choice morsel of Bach for the piano. This time the English pianist, now a Dame of the British Empire, has taken in hand 'Sleepers, Wake', the 'Wachet auf, ruft uns die Stimme' from the six so-called 'Schübler Chorales' for organ, which has been more generally translated heretofore as 'Awake, the Voice Commands'.

There have been various other transcriptions of this chorale made in the past, notably by Busoni, but Miss Hess's arrangement is a contribution to the chorale-transcription literature that should be warmly welcomed by lovers of this chorale especially because of the extent to which it eases the more complicated passages that have characterized its predecessors, while preserving intact all the dignity and serene joyousness of the composition. It is a worthy companion to Miss Hess's justly popular piano version of 'Jesu, Joy of Man's Desiring'.

It is published by the Oxford University Press (New York: Carl Fischer), which has also issued a piano transcription by Vivian Langrish of Bach's organ chorale-prelude 'My Soul Longeth for Thee, O Lord', a warmly sonorous version of that tranquil and intimately reflective hymn melody, and, further, a new arrangement by E. H. Fellowes of Lully's famous song 'Bois épais', from 'Amadis', made from the original edition. It is a matter of special interest to singers that this edition is based on one of the rare existing copies of the first printed edition, that in the library of St. Michael's College, Tenbury. The publishers point out that the transcription is exact in every way, including the violin obbligato, while the accompaniment strictly follows the composer's figuring of his bass. The piano part is written to be complete in itself without the violin.

In the domain of music for two pianos this firm has brought out an effective eight-page 'Song Without Words' by Hugh Bradford of but moderate difficulty, and has added to its Anglo-French Series of Easier Two-Piano Pieces admirably contrived arrangements by Arthur Baynon of a Minuet in B Minor and Badinerie by Bach and the Scherzo in B Flat by Schubert that looms large in the training repertoire of practically every junior piano student.

For solo instrument there is a Suite Française by Herbert Murrill designed for harpsichord but equally well adapted for piano. There are five movements of fresh, spontaneous music that breathes the spirit of an earlier day without being too "precious". The movements are, a Prelude et Fughe, an 'Air gai', an 'Air sérieux', an 'Air champêtre' and a spirited Final. The performance-time for the suite is given as eight minutes.

A NEW CHORAL WORK WRITTEN BY GRACE AUSTIN

IN 'The Sleeping Swan', with both words and music by Grace Leadenham Austin, J. Fischer & Bro., have brought out a fine new choral composition for three-part women's chorus. There is a floating



Myra Hess



Gardner Read

serenity of beautiful effect in the voice parts that is maintained throughout, though without the sacrifice of adequate color to create the glow of a mood, tranquil as this one is. The essence of the poetic text breathes through the mirroring musical setting, while the writing for the three parts is invariably smooth and resourceful in treatment.

NOVELTIES FOR ORGAN OF INDIVIDUAL CHARACTER

PURSUING its policy of adding compositions of unusual character to its extensive and richly varied library of organ music, the H. W. Gray Co. has now published a set of 'Seven Casual Brevities' for organ by Rowland Leach and 'Christus Nocturne', a set of three organ preludes for evensong, by Garth Edmundson.

The 'Seven Casual Brevities' by Mr. Leach are, as the title suggests, short compositions, but in musical content they by no means bear out what the titular "casual" might imply as to their substantialness. They are highly imaginative sketches of strongly marked individuality both melodically and in their harmonic feeling. The slow opening piece, 'The Desert', really establishes the framework for all that follow: the dainty dance, 'Chollas Dance for You'; the devotionally moodful 'Yucca' ('The Candle of Our Lord'); the spirited 'Opuntia' ('Prickly Pear') of many different rhythms; the lyrical 'Joshua Tree' ('The Praying Joshua'); the freely written, cadenza-like, 'Cereus' ('Queen of the Night') and the more extended tone-poem, 'Saguara' ('Giant Cactus').

Mr. Edmundson's three short evensong preludes are based on familiar tunes. The first is a Prelude on 'Now Rest Beneath Night's Shadow' ('Nun ruhen alle Wälder'); the second is a two-page meditation on the main theme of Schumann's 'Nachtstück' in F major for piano, while the third is based on the old Welsh melody, 'All Through the Night' and, like the first, runs through three pages. The harmonic scheme used is a frankly sophisticated one but of subtle efficacy in creating mood, and the craftsmanship throughout is expert and sure. This set appears in the firm's Saint Cecilia Series.

PIANO MUSIC BY SPANIARDS IS ASSEMBLED FOR FIRST TIME

TIMELY for lovers of Spanish piano music is the Collection Espagnole (from Albeniz to Villa-Lobos) recently placed on the market by the Edward B. Marks Music Corporation, which releases it as the first collection of piano pieces by composers belonging exclusively to the

Spanish and South American nations. While some of the composers represented have names known throughout the entire music world, others not so generally known are listed as belonging for the most part to the generation of tomorrow. The editor is Felix Guenther.

Albeniz is represented by his 'El Puerto'; the elder Granados, by his familiar 'Jota' and a Minuet; de Falla, by his 'Serenata Andaluza'; Turina, by his 'Orgia'; Chavarri, by his 'Legend of an Old Moro Castle'; Federico Longas, by his 'Bulerias' and 'Catalana'; and Victor Granados, by his 'Gitana de los Ojos Verdes'. All these composers were born in Spain.

Lecuona stands for Cuba, with his 'Danza Lucumi' and 'La Conga de Nedra Noche', while South America's contributions are an 'Inca Dance' by the Peruvian Daniel Robles; 'La Mariposa' by the Guatemalan Sandoval; 'Nostalgia' by the Argentinian Carlos Suffern; an Etude by the Chilean Carlos Isamitt; 'Pirilampus' ('Fireflies') by the Brazilian Oscar Fernandez, and three pieces by Brazil's Heclore Villa-Lobos, 'Moreninha', 'Mulatinha' and 'Le Polichinelle'. The volume offers a convenient survey of representative compositions of the Spanish school.

CHRISTMAS ORGAN NOVELTIES OF PECULIAR SIGNIFICANCE

OF peculiar interest as a Christmas novelty quite remote from the usual groove is 'A Christmas Dance of the Little Animals' of Hopi Indian origin, from the Isliter Reservation in New Mexico, freely arranged for organ by Harvey Gaul and published by the H. W. Gray Co. This, like most other Indian dances, is a religious dance and it is danced on Christmas Eve by the Hopi Indians, young and old, robed in the skins of buffalo, deer, elk, and so on, before the shrine of the Madonna and Child. Effects of jangled bells and bits of Spanish plain-song form a framework for the dance proper, which has all the earmarks of typical American Indian music. It constitutes an intriguing Christmas novelty for organists.

A Chorale-Fantasia for organ based on the traditional Christmas carol, 'Good King Wenceslas', by Gardner Read is also published by the house of Gray for the Yule season. This, the composer's opus 50, is a very elaborate, freely harmonized and extremely brilliant and effective instrumental version of the favorite old English carol.

CASTELNUOVO-TEDESCO WRITES FOR WOMEN'S CHORAL GROUPS

WOMEN'S choral groups arranged for three-part singing will find novel material of special distinction in Two Songs of Praise from 'Savonarola' by Mario Castelnuovo-Tedesco, which have just come from the press of the Galaxy Music Corporation. The first of the pair is 'Lo, the Messiah'; the other is 'Mary, Star of the Sea'.

For 'Lo, the Messiah' both the original Italian text of Lucrezia Tornabuoni de Medici and an English version of it by Lois E. Neupert are given, while the Savonarola text of 'Mary, Star of the Sea' is given in the original Latin and along with it an English version also the work of Miss Neupert. The melodic line of this latter song in six-four rhythm is so fashioned as to create a tenderly lilting air (none the less prayerful for its roundly cuning phrases and its gentle swing) which is peculiarly appropriate for female voices against the background of the persistently reiterated figure of church bells chiming clearly and serenely in the upper reaches of the piano.

'Lo, the Messiah', in faster tempo, is a carol of praise that is scarcely less beautiful, even while necessarily lacking the picturesque accompaniment. It is of more extended length, requiring three minutes for performance as against the two minutes of its companion piece.

To its library of music for two pianos Galaxy has now added a transcription by Ralph Berkowitz of the aria, 'Seufzen, Tränen' ('Sighing, Weeping') from J. S.

Bach's Cantata No. 21, 'Ich hatte viel Bekümmernis'. This adagio air of deep devotional sentiment lends itself well to the transmutation involved and has been carried over by the transcriber with exemplary taste and skill in the distribution of sonorities. The performance time is a little under three minutes.

MORE NEW CHRISTMAS MUSIC AND CAROLS FROM POLAND

AMONG the new publications for Christmas is a tasteful arrangement by Clarence Dickinson of Bach's 'O Saviour Sweet' ('O Jesulein süß') for women's voices in four parts, which comes from the H. W. Gray Co. This is an arrangement to be warmly commended, as are also the same arranger's versions of the work for four-part mixed voices, three-part mixed voices, both three- and two-part women's voices and unison-chorus.

A collection of fifteen Christmas Carols from Poland, with the traditional Polish words and English translations and with piano accompaniments by Percy Gordon, published by Paterson's Publications in Edinburgh (New York: Carl Fischer) contains fifteen chosen from over 300 Polish Christmas Carols. One of special charm and interest is the 18th century 'Lullay, dear Jesus', an accompanying note pointing out that Chopin used a modified form of its melody in the middle section of his B Minor Scherzo for piano. Another that is especially appealing is the 16th century 'Shepherds Heard the Angels Say', while 'In Nightly Stillness', which is sung in the Pastoral Mass as the Introitus, is perhaps the most beautiful of all.

Among the others are the 17th century 'God Has Sent', the 18th century 'God Is Born', and 'Midnight was Chiming'.

TWO CHORAL WORKS OF CONTRASTING CHARACTER

FROM the Associated Music Publishers come two choral works widely contrasting in style that should make a strong appeal to the choral groups for which they are intended.

Joseph Marx's beautiful 'Song to the Virgin' ('Marienlied'), with poem by the 18th century Novalis, has been arranged by Theodore F. Fitch for two-part women's voices, three-part women's voices and four-part mixed chorus in a strikingly effective manner. For all three combinations of voices the arranging has been equally adroit, marked, as it is, by shrewd understanding of how to obtain the smoothest part-singing and the best ensemble vocal effects generally. Mr. Fitch has also provided an admirable English version of the original German text.

Then Jaromir Weinberger has added another choral setting, this one for four-part male chorus, to those he had previously made, for four-part mixed voices and three-part women's chorus, of the famous 'Shvanda' Polka from his opera of that name, again using the text written by Daniel Sibley, which provides the title, 'Swing Your Partner'. Needless to say, this choral setting is quite as expertly written as the preceding two.

MOZART EDITIONS AND A NEW ORGAN WORK

EXCELLENT teaching editions of three choice Mozart morsels either written or adapted for the piano are issued by the Elkan-Vogel Co. Frank J. Potamkin has revised and edited the Valse Favorite in B Flat, the Minuet from 'Don Juan' and the 'Bread and Butter' Waltz with such meticulous care as to phrasing and fingering as to provide teachers with exceptionally satisfying editions of these peculiarly useful pieces for young students.

The firm has also brought out a Chorale Prelude for organ by Robert L. Bedell, a fine, impressively dignified, slow chorale in traditional style alternating with a slower, elaborately embellished section given out on flute and clarinet solo stops in turn.

Five New Christmas Songs

- | | | |
|--|-----------------|---------------------|
| Joy to the World! | high | Powell Weaver |
| There's a Star in the Sky! | med.-high | Horatio Parker |
| What of that Midnight Long Ago? | medium | Vera Eakin |
| Hallowed Night (Christmas, 1941) | medium | Sydney King Russell |
| I Heard the Bells on Christmas Day | med.-low | Mark Andrews |

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

RECORDS: Glyndebourne 'Cosi Fan Tutte' Records Issued

MOZART

'Cosi Fan Tutte'. Performed by the Glyndebourne Opera Company, conductor Dr. Fritz Busch. (Victor).

A CURIOUS coincidence brought this magnificent recording of 'Cosi Fan Tutte' just about the time the New Opera Company, also under Fritz Busch and offering in Ina Souez the same Fiordiligi as Glyndebourne, was occupied with Mozart's opera at the Forty-Fourth Street Theater. As a performance pure and simple the records have much the better of it from a musical and stylistic point of view. No vestige here of that immaturity which marked so much of the representation on Forty-Fourth Street.

I have never heard a Glyndebourne performance but if this sovereign recording affords a dependable likeness of one I can recall only a solitary 'Cosi Fan Tutte' of my experience which surpassed it. That was one at the Residenz Theatre in Munich about a dozen years ago when the conductor was Richard Strauss, who had not his equal in this opera. But do these records furnish a true picture; are they not, in point of fact, to a certain degree idealizations? The reason I am almost disposed to believe so is that the voice of Miss Souez has not in real life the color, the fullness, the body, the rich low tones or the ringing high ones she displays on these disks. And from years of listening to Mme. Helletsgruber in Vienna, Salzburg and elsewhere I can vouch for the fact that her voice is nowhere as good as here it sounds in the part of Dorabella. These are considerations, however, which should by just that much enhance the value of the present recording, which is one of the finest I know of any opera.

Like Victor's earlier 'Madama Butterfly' it captures to an astonishing degree the feeling and illusion of the theater. Listen with closed eyes and you are in the physical presence of a stunning performance of Mozart's comedy! Such pace, such a well-knit ensemble, such sparkling treatment of recitative, such blithe and mercurial give and take you find only in representations sand-papered to the last degree. For the sake of its unfaltering effervescence and spirit and the faultless taste and deep musical feeling that fills every scene of it you can afford to overlook a few passing vocal blemishes, like Heddle Nash's strained singing of such pages of Ferrando's music as the aria 'Un aura amorosa'. But it would be ungracious to lay too strong an emphasis on such minor shortcomings. In the European theaters where I have heard her I cannot remember Irene Eisinger singing half as well as she here does as Despina. Always a very lively soubrette her voice on these disks has little of the edge I recall in it. Willi Domgraf-Fassbender, the Guglielmo, is precisely what I remember him—a consummate artist, a first-class comedian, a polished and well-graced singer. Mr. Brownlee's achieve-

ment as Don Alfonso excels to my thinking, anything I have heard him do at the Metropolitan and makes it much easier to understand the flattering things which in the past have been said of him.

The interpretation, in short, is almost as fine as in this day and age one is likely to hear. Apart from a bit of recitative the opera is given practically uncut and one rejoices that Mr. Busch and his associates at Glyndebourne have retained, unlike the majority of theaters, the song of raillery about women, which is so capital a companion piece to "Aprite un po quegli occhi" in 'Figaro', and have not sacrificed because of its difficulties Fiordiligi's rondo with the horn obbligato. A piano, not a cembalo, accompanies the recitatives; when it comes to this detail Mr. Busch sees eye to eye with Richard Strauss.

If Glyndebourne truly was like this may it revive and gloriously flourish as soon as our disjointed times have once again been set right.

JOHANN STRAUSS: Two Overtures and Two Waltzes. Played by the Paris Conservatoire, the London Symphony and the Vienna Philharmonic Orchestre, conducted by Bruno Walter and Georg Szell. (Victor).

Some time ago there appeared some rather unfamiliar but enchanting Strauss waltzes and other pieces played so beautifully by an organization called the "Vienna Waltz Orchestra" that, for my own enjoyment, I play them almost daily. There is every likelihood that I shall now do the same with these records, which are among the most delicious things imaginable. The overtures are those to 'Die Fledermaus' and the 'Gypsy Baron', the waltzes the 'Emperor Waltz' and the 'Blue Danube.' Bruno Walter conducts the first three, Georg Szell the last.

If you attempt to decide which of these records is the best you are in for trouble. When I heard Bruno Walter's gorgeous performance of the 'Gypsy Baron' Overture (what a piece of music that remains, played to death as it has been!) I decided nothing could surpass that. Yet when I listened to the Vienna Philharmonic performing the 'Kaiser Waltz' under Mr. Walter's exuberant baton, I was not at all certain that it, rather than the 'Gypsy Baron', did not deserve first place. The 'Emperor Waltz' is a Viennese specialty and a tour de force of the old Vienna Philharmonic of pre-war days, as well as one of the most entrancing of all the Strauss waltzes. After playing both these pieces fully two dozen times with increasing delight I am still in a quandary as to which I prefer. If I had not in my time listened to the 'Blue Danube' and the 'Fledermaus' Overture so terribly often I should be in further difficulties of choice. Possibly other hearers will be (I hope they are!). For Mr. Szell conducts the Danube waltz as well as any conductor, living or dead, I have ever heard. The 'Fledermaus' Overture, which Mr. Walter does with the Paris Conservatoire players, could scarcely be bettered. If I have any objection to anything it might be to the slight exaggeration of the Viennese rubato which Mr. Walter falls into in the waltz. But as most non-Viennese orchestras have not this nuance in their blood it is possible that Mr. Walter was driven to such a slight exaggeration in spite of himself. The three orchestras all play so well that it is only after much internal debate I force myself to conclude that, in my opinion, the Vienna Philharmonic comes out on top. And yet—and yet—what a first clarinet the London Symphony boasts!

Yet why all this hair splitting and this agony of choosing? The pieces are in one and the same album, so you can enjoy each and every one of them to your heart's content. And, really, it is a tall order of enjoyment.

Tchaikovsky: Symphony No. 2, in C Minor, Op. 17. Played by the Cincinnati Symphony, conducted by Eugene Goossens. (Victor).

Like the student who said Beethoven had written four symphonies, the 'Eroica',

the C Minor, the 'Pastoral' and the Ninth, a considerable number of concert goers probably imagine that Tchaikovsky wrote only three symphonies—the Fourth, Fifth and 'Pathétique'. And for this belief they might almost be pardoned considering the wholesale neglect to which the first three are subject. Not long ago there was issued a recording of the Third, or 'Polish' Symphony and now comes the Second, or 'Little Russian'. If anything, this symphony is even weaker than the Third and helps to explain this neglect and to exculpate conductors. Tchaikovsky himself liked it so little that he was grateful in after years to the publisher, Bessel, for not publishing the first version as he had promised. He revised the score, but no revision could conceal those weaknesses which are fundamental. It stands thematically on an even lower level than the Third and is filled with all the Tchaikovsky clichés of figuration, diatonic counterpoint, faults of development and instrumental bombast and noise. The second movement, an Andantino marziale incurs—like so much else in Tchaikovsky's symphonies—the reproach leveled by one of Tchaikovsky's friends against the Fifth that parts of it suggested ballet music. Indeed, it might not unbecomingly claim a place in one of the composer's ballet suites. The finale is perhaps the most interesting movement of the four. The title 'Little Russian' was applied to the symphony not by Tchaikovsky himself, but by the critic Kashkin, in consideration of certain quotations from Malo-Russian folk tunes. That the score is of a strongly nationalistic color has not, however, succeeded in vitalizing it for the world at large. Mr. Goossens gives it a broad, reverberant reading and the orchestra plays it well. The percussion in the last movement is stunningly recorded.

Piano Music by American Composers. Played by Jeanne Behrend. (Victor)

THERE is some very engaging music in this collection, albeit neither as deep as a well nor as wide as a church door. The composers represented are Abram Chasins, George Gershwin, Daniel Gregory Mason, Edward MacDowell, John Carpenter, David Guion, Nathaniel Dett, Isadore Freed, Randall Thompson, Leo Sowerby, Marion Bauer, Mrs. H. H. A. Beach and Arthur Farwell. The pieces they contribute are not in the larger, more ambitious forms. Only some of them are what I should call unmistakably American, such as Arthur Farwell's 'Sourwood Mountain', a tingling, exhilarating page which no European could ever have written and which has to the full the tang of the American soil. To my thinking such a piece is more treasureably American than any of the three Preludes of George Gershwin, the first of which has a bass that might have come almost directly from a Chopin Etude. A native flavor permeates David Guion's rollicking 'Country Jig' and Leo Sowerby's 'Lonely Fiddlemaker', though here one senses a strong kinship with English, or rather Celtic, folk melody. Nathaniel Dett's 'Adagio Cantabile', simple, moving and beautiful music would have profited, it seems to me, had not the composer succumbed to the temptation of some rather "arty" harmonies at the close.

Daniel Gregory Mason's 'Whippoorwill' wears extremely well and retains its delicate and persuasive atmospheric quality. On the other hand, I think it rather unfair to represent Edward MacDowell by his early virtuoso study, 'March'. Almost any one of the 'Fireside Tales' or 'Sea Pieces' would characterize him more faithfully than this effective but derivative piece of Lisztian vintage. Mrs. Beach's short 'Improvisation' might be any salon trifle of Chaminade or Schytte. It is refreshing to turn from it to something as masculine and as sturdily primitive as Mr. Farwell's 'Navajo War Dance' music of a type which I wager will also outlive the artifices of the Randall Thompsons and the John Alden Carpenters. All these composers, in any case, owe a substantial debt of gratitude to Jeanne Behrend for admirably vital playing filled with an enthusiastic missionary spirit.

Hérolf: Overture to "Zampa". Played by the Boston Pops Orchestra, conductor Arthur Fiedler. (Victor).

In bygone days one could not escape the "Zampa" overture. It found its way into every conceivable type of popular concert and people knew its noisily jingling measures who had never heard a note of the opera which it prefaces. This opera, a typical specimen of French opéra-comique, has not been heard in America for ages, though in Europe it still turns up at long intervals. Only a few months before the war I heard a performance of it at the Monnaie in Brussels. Listening to so spirited and clean-cut a presentation of the overture as the Boston "Pops" Orchestra gives of it under Arthur Fiedler I cannot help feeling, however, that in the past we have treated it too cavalierly. It is built on the conventional old potpourri lines, to be sure, and the orchestration is largely the noisy bass drum and clashing cymbal type. Yet if you listen to Mr. Fiedler's enthusiastic performance without prejudice you will be struck by the amount of vitality the piece still possesses. And the melody of the prayer, 'Ah, soyez-nous propice, Sainte Alice', seems indisputably the source of the main theme of the slow movement in Brahms's Third Symphony.

Beethoven: Quartet in B Flat Major, Op. 130. Played by the Busch Quartet. (Columbia.)

This is a fine interpretation, all told, of one of Beethoven's profoundest outgivings. Not always have I heard the Busch Quartet play with as much warmth and inner feeling as they do in the sublime Cavatina; and in the main their work is free from that dryness that used to be noted when the ensemble still appeared in Germany. It is a pity that they do not conclude the Quartet with the Grosse Fuge, the real psychological close to the work, instead of the one Beethoven substituted for it at the instance of his publishers. Today the world has grown up to it and there is no reason for avoiding the obligation.

Tchaikovsky: Symphony No. 4, in F Minor. Played by the Minneapolis Orchestra, conductor Dimitri Mitropoulos. (Columbia.)

A thoroughly fine reading of the much-mauled work, with one of the best and most glistening performances of the pizzicato ostinato movement one could wish.

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Erie Blom writing in the Birmingham Post on C. le Fleming's arrangement of "Schafe können sicher weiden" says—"The most absolutely beautiful composition with which I am acquainted. The aria should be in every pianist's library. The lovely pastoral quality of the original accompaniment has been caught very successfully by the arranger."

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V FOR VICTORY IN SCHENECTADY

Mercedes Walker, Civic Concert Representative, Congratulates W. W. Wemple, Jr., President of the Civic Music Association, on the Success of the Campaign. Seated at the Table Are: Mrs. Walter Langsam, Mrs. Remi J. Roberts, Registrar; Mrs. Isaac Shapiro and Joseph Derrick, Chairman of the Talent Committee. Behind Them Are Mrs. Peter Paul Miller, Chairman of the Campaign, and Robert M. Carothers, Treasurer

SCHENECTADY, N. Y., Nov. 2.—A jubilant Civic Music Committee closed its headquarters just one half hour after they had been formally opened. All of the memberships in the association had been taken and all that remained to be done was to place names on the waiting list. The dinner which was held that evening supposedly to open the campaign and encourage the captains and officers to go out and secure the largest membership as yet, in reality closed it on a note of triumph, for over 1,000 had been placed on the waiting list, and Schenectady is to have the twelfth season of Civic Music concerts.

W. W. Wemple, Jr., president of the

association, announced that the following artists would appear: the Philadelphia Orchestra, Douglas Beattie, Joseph Szigeti, Alexander Brailowsky, and the Ballet Russe.

Ray Lev Opens Fall Season

Ray Lev opened her concert season as soloist in Tchaikovsky's piano Concerto with the NYA Symphony under Dean Dixon on Oct. 26. The program was broadcast from Hunter College. On Nov. 8 she was to appear on the Stars for China program at Town Hall. Her annual Carnegie Hall recital will be on Dec. 10.

Philadelphia

(Continued from page 20)

season's Zeckwer-Hahn Philadelphia Musical Academy recital series with Amleto Diamante, violinist, assisted by Florence Maguire, pianist, in a Polish program—Paderewski's A Minor Sonata, a Wieniawski group including the D Minor Concerto, and transcriptions of Chopin pieces.

Beethoven was the subject of the lecture-recital at the Franklin Institute by Guy Marriner, pianist and director of music on October 26, the musical program comprising the 'Appassionata' and 'Farewell' sonatas and several shorter piano works. Nov. 2 brought a repetition of the program.

Piano Orchestra Heard

On Oct. 27 the Philadelphia Piano Orchestra, Carle Knisley, director, opened its season in the Academy of Music with Evelyn White and Myra Reed, pianists; and Marie Magee, soprano, and Jan Tomasow, violinist, as soloists. Accompanists were Vladimir Sokoloff and Betty Siegel. On the same date and illustrating 'Romanticism in Europe', there was a recital by Felice d'Antbourg, soprano, and Leitia Radcliffe Harris, pianist, at the Ritz-Carlton. In the Academy of Music Foyer on Oct. 28, a concert for the benefit of the Pennsylvania Maple Leaf Fund enlisted the participation of Mary Hill Doolittle, 'cellist; Robert Elmore, pianist, and the Girard Trust Company Glee Club, Robert B. Reed, director. Philadelphia composers represented were Harl McDonald, H. Alexander Matthews, and Messrs. Elmore and Reed. Other recent recitals presented Kurt Engel, pianist, and Gabor Retjo, solo 'cellist of the Kansas City Philharmonic, in the concert hall of the Music Alliance, and Berl Rotfeld, twelve-year-old pianist, at the Ethical Culture Society Auditorium. In Haydn's D Major Concerto, Master Rotfeld was accompanied by Louis Kazze, his teacher.

SABATINI OFFERS AMERICAN WORKS

Pennsylvania Symphony Plays Novelties and Enlists Soloists During Fortnight

PHILADELPHIA, Nov. 3.—Several attractive and excellently conducted and performed programs have been given by the Pennsylvania WPA Symphony under Guglielmo Sabatini's leadership and with pleasing soloists, at recent Sunday afternoon concerts. Also noteworthy has been the representation for native composers, indicating the sincerity of the policy announced by those in charge of these programs—a work by an American composer at nearly every WPA orchestra concert.

At Irvine Auditorium of the University of Pennsylvania on Oct. 19 Anna Burstein-Bieler, pianist, gave a superior and brilliant exposition of the solo part in Liszt's A Major Concerto, and a deftly-styled performance in Gershwin's 'Rhapsody in Blue'. Orchestral fare provided Rossini's 'Semiramide' Overture; 'The Walk to the Paradise Garden' from Delius's 'A Village Romeo and Juliet', and Sibelius's 'Karelia' Suite.

On Oct. 26 and Nov. 2, the orchestra was heard in Mitten Hall Auditorium of Temple University, two soloists ap-

pearing on the former date—Tibor Zelig, violinist and artist-pupil of Lea Luboshutz at the Curtis Institute of Music, and Frank Wilson, promising local baritone. Mr. Zelig in Paganini's D Major Concerto demonstrated distinctive talent, and Mr. Wilson in arias from 'Herodiade' and 'Un Ballo in Maschera' revealed agreeable vocal qualities and sense of expression. In the surrounding bill Samuel L. Laciari, music editor of the local *Evening Public Ledger*, was represented by the soundly-constructed and melodious first movement of his Symphony in B Flat. Credited with its Philadelphia premiere, Arthur Benjamin's 'Overture to an Italian Comedy', enjoyed an initial audition.

On Nov. 2 the soloist, in arias from 'Tosca' and 'La Bohème', was Annette Scigliano, young and gifted soprano, a native of Omaha now resident here, hearty applause greeting her pleasurable accomplishments. Two chorale-preludes, 'Now All the Woods Are Sleeping' and 'All Glory, Laud, and Honor', by Frances McCollin, well known Philadelphia composer, and a lively and tuneful Scherzo by Martin Muscaro of nearby Oaklyn, N. J., were also played.

The orchestra also continued its successful music appreciation concerts in various public and Catholic high schools and colleges, giving three or four such concerts weekly with Mr. Sabatini as conductor and commentator. Recent soloists at these were Dorothy Jones, soprano, and Mary Denby, notably talented young Negro contralto and a pupil of the late Giuseppe Boghetti. As at public concerts, programs included music by American composers as well as standard pieces.

Pennsylvania Philharmonic Opens

The Pennsylvania Philharmonic Orchestra, Luigi Carnevale, founder and conductor, opened its season with a concert in the Camden (N. J.) High School on Oct. 26. Assisting as guest-conductor and soloist were Francesco Schicchitano and Vincent Massi, tenor, both of the New Jersey city.

Effectively led by Mr. Carnevale and set forth in gratifying fashion by the orchestra (professional musicians from the Philadelphia area) were Beethoven's C Minor symphony; Rossini's 'La Gazza Ladra' Overture; Tchaikovsky's 'Marche Slav', and the conductor-composer's symphonic poem, 'At Sunset', one of the best of his several orchestral essays. Mr. Schicchitano took the podium for music by Liszt and Wolf-Ferrari, in addition directing the accompaniments for the soloist in items by Gounod and Friml.

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PHILADELPHIA MEN PLAY IN WASHINGTON

Ormandy Conducts Orchestra With Rachmaninoff as Soloist

WASHINGTON, D. C., Nov. 5.—The opening of the Philadelphia Orchestra Washington series on Oct. 21 was a distinguished event. It was an all-Rachmaninoff program. Eugene Ormandy conducted the Second Symphony, and the composer-pianist played his recently revised Fourth Piano Concerto. The audience filled the large hall completely. Mr. Rachmaninoff's performance created an atmosphere of intense excitement. Mr. Ormandy's reading of the Symphony was fine and the orchestra sounded gloriously.

This brilliant concert was only the beginning of a gala season in Washington for the Philadelphians. Under the local management of Mrs. Constance Snow, the orchestra will come back in December to play under Sir Thomas Beecham. In January Toscanini will conduct a concert. Mr. Ormandy will be back for three more concerts in which Artur Rubinstein, Efrem Zimbalist and Fritz Kreisler are to be soloists.

JAY WALZ

RECITALISTS OPEN WASHINGTON SERIES

Artur Rubinstein Appears — Feuermann and Stewart Are Heard

WASHINGTON, D. C., Nov. 5.—Artur Rubinstein gave a recital in Constitution Hall on Oct. 26 launching Mrs. Dorothy Hodgkin Dorsey's annual series. The pianist received an enthusiastic reception, on this his first appearance here in many years.

C. C. Cappel's new Concert Guild series, pledged to a policy of "the best music for the most people," got off to a healthy start on Oct. 16 with a joint recital in Constitution Hall by Emanuel Feuermann, 'cellist, and Reginald Stewart, pianist. Mr. Cappel has scaled seats in the hall at an unprecedented low price level.

The Washington Chamber Music Guild organized last year, will have a greatly expanded schedule this season. Sylvia Meyer, harpist, and Kenton Terry, flutist, both of the National Symphony, appeared with the Guild String Quartet in the initial concert on Oct. 15. Evelyn Swarthout, pianist, and LaSalle Spier, composer-pianist, will be heard on Nov. 12. Frances Nash Watson, Mrs. Foster Adams, Mrs. Stanly Woodward and Marcel Ancher of the Quartet, are member of the committee directing the Guild.

The Washington Concert Association has announced a second season at the Wardman Park Theater. Jacques Cartier, appearing in his ballet-narrative 'Proud Heritage' will be the first attraction on Nov. 7. The Fray-Braggiotti piano team, Lansing Hatfield and others are scheduled for concerts after the first of the new year.

JAY WALZ

Maracci Opens Tour in Denver

Carmalita Maracci, the Uruguayan dancer, opened her American tour in Denver on Oct. 29, in the Auditorium under the auspices of Arthur Oberfelder's Greater Artists' Series. With

Paul Godkin as her partner and an ensemble as well, Maracci is making her first transcontinental tour of America this season. Among the fifty cities in which she will appear are: New York, Hartford, Philadelphia, Annapolis, Newport News, Washington, Pittsburgh, East Lansing, Rochester, Chicago, S. Paul, Topeka, Colorado Springs, Butte, Pocatello, Kalispell, Walla Walla, Olympia, Tacoma, Seattle, San Francisco, San Diego, Fresno and Los Angeles.

KANSAS CITY PLANS ORCHESTRA'S YEAR

Krueger to Share Baton with Stock, Hanson, Delamarter —Soloists Announced

KANSAS CITY, Mo., Nov. 5.—Activities of the Kansas City Philharmonic, under the conductorship of its distinguished director, Karl Krueger, include twenty subscription concerts, eight young people's matinees, a series of popular concerts and three special events.

Soloists for the season, which begins on Nov. 11, include Fritz Kreisler and Samuel Thaviu, violinists; Artur Schnabel, Sari Biro, Dean Allen Verhines and Ruth Duncan, pianists; Lois Craft, harpist; Gabor Rejto, 'cellist; Louisa Hoe, Maria Majtas, sopranos; Bruna Castagna and May Barron, mezzo-sopranos; Reinhold Schmidt, bass. The Littlefield Ballet will appear in two performances. Two performances of Humperdinck's 'Hansel and Gretel' will be given during the Christmas season.

Invite Guest Conductors

Frederick Stock, conductor of the Chicago Symphony, Dr. Howard Hanson, composer and conductor of the Rochester Symphony, and Eric Delamarter, composer-conductor, have been invited by Karl Krueger to appear as guest conductors through the season.

Because of some musicians' induction into National Defense service, there have been more than the usual number of personnel changes. New men are Gabor Rejto, 'cello, formerly of the Budapest Philharmonic; Daniel Falk, violin, recently from the Vienna Philharmonic; Joseph Elson, viola, formerly of the Chicago Symphony; Martin Fleisher, oboe, Toronto Symphony; Louis Mastrocola, bassoon.

Activities will be augmented by an extensive tour of twenty-five concerts.

BLANCHE LEDERMAN

Cincinnati Hears Rose Dirman

CINCINNATI, Nov. 5.—The Matinee Musicale Club opened its season in the Hall of Mirrors, Netherland Plaza, on Oct. 21, by presenting Rose Dirman, lyric soprano. Miss Dirman displayed a voice of good quality as well as an unusual interpretative ability. However, a clearer diction was needed in the several languages she used. Her program was well built, offering three old Italian songs which were well suited to her voice; a group of German songs, of which Brahms's 'Meine Liebe ist grün', was the best. After singing a group of French songs Miss Dirman sang an aria from 'La Bohème, which was one of the most noteworthy of her offerings. English songs, including two by a former Cincinnati student, Winter Watts, 'The Poet Sings' and 'Joy', concluded the program. Martin Rich was at the piano.

V. A.

WGN TO SPONSOR OPERETTA CONTEST

Subject Must Be American in Theme and Setting—Prizes to Total \$10,500

A competition for an American operetta, American in theme and setting, with prizes totalling \$10,500, was made known by Col. Robert R. McCormick, president of radio station WGN of Chicago, and editor and publisher of the Chicago Tribune, in a theatre of the air, broadcast on Nov. 1. In addition to \$8,000 in prizes for composers and writers, there will be \$2,500 in prizes for the general public, in a separate contest to select the best of the top three operettas and to give a title to the winner.

The personnel of the advisory board which will assist the selections committee of WGN includes Irving Berlin, Jerome Kern, Sigmund Romberg, Oscar Strauss, Emmerich Kalman, Dr. Frederick Stock, conductor of the Chicago Symphony; Edwin McArthur, conductor of the Metropolitan and Chicago operas; John Golden and Oscar Hammerstein, Broadway producers, and B. G. DeSylva, Paramount producer. Henry Weber, musical director of WGN, will serve on the advisory board, but will not have a vote.

Special arrangements have been made to give the composers and authors the benefit of motion picture and stage rights. Registration blanks may be obtained from American Operettas, WGN, Inc., 445 North Michigan Avenue, Chicago, Ill. The deadline for entries is Feb. 10.

BALTIMORE HEARS PRIMROSE QUARTET

Launches Bach Club's Series— Traubel and Oscar Shumsky Welcomed in Recitals

BALTIMORE, Oct. 30.—The Primrose String Quartet began the series of Bach Club programs on Oct. 29 at Cadoa Hall before an appreciative audience. The quartet members, Josef Fuchs and Joseph Gingold, violins; William Primrose, viola, and Harvey Shapiro, 'cello, played with unanimity of expression and style. Mozart, Castelnuovo-Tedesco and Mendelssohn were composers represented. Enthusiastic appreciation followed clear-cut interpretations. William Marbury, chairman of the Bach Club board, outlined the future of the series and pleaded for increased subscription to the scheduled program which is to include a recital by John Kirkpatrick, pianist; Yves Tinayre, baritone, and another appearance of the Primrose Quartet.

William Albaugh, local manager, presented the Metropolitan Opera soprano, Helen Traubel, in a recital at the Lyric Theater on Oct. 30. This superb singer began her program with a Sixteenth Century folksong, following this with dramatic excerpts from works of Handel, Gluck, Lieder of Schubert, excerpts from Wagner operas, and as contrast, several Spirituals and songs by David Guion and Randall Thompson. To each the singer gave vocal charm. Coenraad V. Bos was the sympathetic accompanist.

The first Peabody recital, marking the seventy-sixth season of Peabody Con-

certs and the 1,060th recital of the oldest American series, served to introduce Oscar Shumsky, violinist and newly appointed member of the faculty as soloist. Mr. Shumsky is an artist of earnest demeanor with an abundant technical equipment and sincere musicianship. With the able assistance of Earl Wild at the piano the violinist played the Sinding Suite, Op. 10, the Fauré Sonata in A, Op. 13, and a brace of technical compositions which disclosed his command of the instrument.

FRANZ C. BORNSCHNEIN

PITTSBURGH HEARS OPERA PRODUCTION

'Don Pasquale' Launches Series of Music Events—Vronsky and Babin Appear

PITTSBURGH, Nov. 5.—May Beegle's series opened with 'Don Pasquale', with a good trio of principals, Stella Andrevia, Bruno Landi and Francesco Valentino. Giuseppe Bamboschek conducted. Richard Crooks gave a recital recently. He offered old Italian songs, arias, a group of French songs and some English works. Frederick Schauwecker was the accompanist.

Vronsky and Babin, duo-pianists, opened the Art Society's season with one of the best programs they have ever given here, Brahms's Haydn Variations, a Bach Concerto, the Rachmaninoff Fantasy and shorter works.

At the YMHA Byron Yanks, young pianist, gave a promising recital before the usual series opened with Artur Rubinstein, who played works by Chopin, Poulenc, Debussy, Ravel and Liszt superbly. Nicola Moscona gave a benefit recital for the Greeks recently. It was fine singing throughout.

The Negro Opera Association, with Frederick Vajda directing, repeated its fine performance of 'Aida' recently with Julia LaRhea and Napoleon Reed in the principal roles. The Pittsburgh Savoyards opened their Winter's activity with Gilbert and Sullivan's 'Pirates of Penzance'.

J. FRED LISSFELT

Virgil Fox Begins Season

Virgil Fox, American organist, began his new season by appearing in recital at Grace Church, Utica, N. Y., on Oct. 16. He played in the Eaton Auditorium series on Oct. 18. He will appear at a festival concert at the Second Baptist Church in Germantown, Pa., on Nov. 18; in two concerts on the Hollins's College Course in Virginia on Nov. 25, and on Dec. 2 he will give the inaugural concert on the new E. M. Skinner organ in the Valley Methodist Church at Wilkes-Barre, Pa.

Philadelphians Play in Toledo

TOLEDO, Nov. 2.—Eugene Ormandy returned with the Philadelphia Orchestra on Oct. 29 to open the Peristyle series at the Museum of Art with a program ranging from his own version of the Handel Concerto in D and Mozart's Symphony No. 38, to a work by Roy Harris. The high point of the evening came in the magnificent performance of Rachmaninoff's Second Symphony.

H. M. C.

Cherkassky Begins Tour

Shura Cherkassky, pianist, who returned to America last season after four years abroad, opened a transcontinental concert tour in Springfield, Ill., on Oct. 28.

LOS ANGELES GROUPS PRESENT NEW MUSIC

Roemheld Conducts Program of Roldan and Hindemith Works —Pro Musica Heard

LOS ANGELES, Nov. 5.—For several weeks there has been little else in the Southern California sector but new music and new performers. A large audience gathered in the Music Box Theater of Hollywood on Oct. 19 to hear the Alliance program of works not heard here before in concert, radio or records.

Expert musicians from the cinema studios formed a small orchestra for 'Motivos de Son' by Amadeo Roldan ably conducted by Heinz Roemheld and sung by Mercedes Ruffino, soprano. There were three percussions with violins, violas, cellos, bass and clarinets with trumpet and also some strange instruments of African and South American descent.

The poems Roldan set were by Nicolas Guillen and of Negro subjects. The music was primitive, entertaining and humorous in a sophisticated modern way totally unrelated to European modernism. The latter was exemplified in Paul Hindemith's 'Let Us Build A City', sung by a Boy Choir directed by Robert Mitchell. One of their members, Glen Horspool, was the narrator. It was stark and naive but relieved by the boys' guileless voices.

The Shostakovich piano Quintet gave opportunity for the pianist, Victor Aller, in a Prelude and five movements and proved to be the most effective writing heard that evening. Enesco's Octet for Strings had definite rhythms but no loss of graceful melody.

Another new music program was that arranged by the Los Angeles chapter of Pro Musica in the Women's Athletic

Club, October 26, honoring Miklos Rozsa. Heretofore Los Angeles has only heard Rozsa's film scores and orchestral excerpts therefrom. Again musicians from the Philharmonic and the studios co-operated in presenting first-rate performances. Presented were: a Duo for 'cello and piano by Stephen De'ak and John Crown; Sonata for two violins, Bronislaw Gimpel and Anton Maaskoff; Two songs sung by George Burnson accompanied by Sall Richards Crown; Variations for piano, Jakob Gimpel; and Quintet for piano and strings by Mr. Crown, Sylvain Noack, Howard Halbert, Alfred Bonvalot and Mr. De'ak.

The Sonata for two violins starts with a brilliant Czardas. The modern intervals and the rhythms proclaim a distinctly contemporary gift. In the 'cello and piano Duo, the balance between the instruments was unusual and the work has a distinct religious influence. The Piano Variations were cascades of sound elaborating with contrast and distinction a simple folk-dance theme. The Quintet gave the 'cello prominence and had characteristic accent on the second beat. Although Mr. Rozsa is a violinist-composer, he writes brilliantly for the piano and 'cello as well.

Music more ultra-modern than either of these programs afforded was offered on Oct. 26 in the Plummer Park Auditorium by the New Music Forum. 'Poems Juif' by Milhaud were sung with a group of Charles Ives songs by Tilly de Garmo. Frederick Zweig was at the piano. A 'Legend of Sleepy Hollow' was the title of a string quartet by Hugo Davise and George Tremblay did improvisations.

ISABEL MORSE JONES

Margaret Matzenauer to Return

Margaret Matzenauer, noted contralto, after an absence of more than three years, will return to give a recital in Town Hall on the afternoon of Nov. 22. She will be assisted at the piano by Frank La Forge.

LOS ANGELES ENJOYS LOCAL RECITALISTS

Pan Pacific Women's Symphony Makes Debut Under Walker— Gimpel Gives Concert

LOS ANGELES, Nov. 5.—The Pan Pacific Women's Symphony conducted by Leonard Walker made its debut at the Ebell Theater on Oct. 22. George Burnson, baritone, was soloist. The orchestra has been formed this season for professional women. It contains many well known instrumentalists. Eunice Wennermark is concertmaster and Margot Jean, first 'cellist. The program presented ballet music and the 'London' Symphony by Haydn; and Mr. Burnson singing the Cavatina from 'Faust' and the 'Song of the Volga Boatman', creditably.

Bronislaw Gimpel, concert-master of the Los Angeles Philharmonic, gave a representative violin program at the Ebell Theater on Oct. 24. His appearance with the orchestra in Hollywood Bowl prepared the public for his concert and the hall was filled with enthusiastic listeners. The G Minor Sonata by Bach for violin alone, 'The Devil's Trill' by Tartini, the A Minor Concerto by Carl Goldmark, Bloch's 'Baal Schem', and works by Debussy, Bartok and Paganini made up the list. The Bloch had depth of feeling, the rest were scintillating and quite successful with the audience.

Alice Ehlers, harpsichordist and lecturer on the old masters, gave a faculty recital in Hancock Auditorium, of the University of Southern California on Oct. 28. She played and talked delightfully of Handel, Pachelbel, J. S. Bach, Couperin and Scarlatti.

Young Pianist Heard

Agnes Niehaus, sixteen year old pianist, played on Oct. 22 in the Playhouse theater of the Assistance League in Hollywood. She is a gifted child, a pupil of John Crown's. She has adequate technique, a musicality that is innate and has accomplished much in a few years.

Ruth Reynolds, mezzo-soprano, appeared in recital on Oct. 16 in the Biltmore Music Room with John Doane at the piano. Her program included old Italian songs, a fine French group and works by the resident composers Elinor Remick Warren, Richard Hageman, Alice Barnett and Charles Wakefield Cadman.

Katherine Dunham of Chicago presented her company in an extraordinary dance program in the Philharmonic Auditorium on Oct. 17. 'Primitive Rhythms', a 'Rhumba' Suite, 'Rites de Passage', 'Bahiana', 'Tropics', 'Plantation Dances' and 'Le Jazz Hot' were the titles and the unusual music gathered from Haiti, South America and southern United States, was played by percussionists and pianos. ISABEL MORSE JONES

Kaufman Soloist with California Orchestras

LOS ANGELES, Nov. 2.—Louis Kaufman, violinist, who appeared as soloist with the Northern California Symphony in Oakland on June 20 and in San Francisco on Aug. 12, was re-engaged to appear with the same orchestra, playing the Beethoven Concerto in Watsonville on Nov. 5, and the Brahms Concerto in Oakland on Nov. 7. In the past season, Mr. Kaufman also appeared as soloist with the Janssen Orchestra in Los Angeles, Santa Barbara and San

Francisco. Recordings of the Ernst Toch Quintet, which the composer plays with the Kaufman Quartet and is his first composition to be recorded in America, were recently released.

DUO-PIANISTS OPEN HARRISBURG SERIES

Luboshutz and Nemenoff Appear for Civic Concert Course of Wednesday Club

HARRISBURG, PA., Nov. 5.—The Wednesday Club Civic Concerts Series opened its 1941-42 season on Oct. 14 in the Forum with the presentation of Pierre Luboshutz and Genia Nemenoff. This was a return engagement for the duo-pianists who renewed the favorable impression they created here last season. Their program included a first performance of 'Holland Tunnel' by Alice de Cevee who, in private life, is Mrs. Ehrman B. Mitchell of this city.

The schedule of remaining concerts listed in the Civic Concerts Series for this season includes: Nathan Milstein, violinist, and Blanche Thebom, contralto, in joint recital, Nov. 18; Jarmila Novotna, soprano of the Metropolitan Opera, Jan. 19; Alexander Brailowsky, pianist, and Ernest McChesney, tenor, joint recital, Feb. 19; and John Charles Thomas, baritone, March 19.

Club Begins Fifty-ninth Year

The Wednesday Club opened its fifty-ninth season on Oct. 8 at the Civic Club with the presentation in recital of Virginia MacWatters, soprano; Irene Hubbard, 'cellist, and Ruth Burroughs, pianist, members of the Matinee Musical Club of Philadelphia, and a reception honoring its president, Mrs. Richard J. Miller. The club's sixtieth anniversary will be celebrated in May, 1942.

The first program of the club's current season was given on Oct. 22 at the Civic Club by Leah Minick, soprano, Dorothy Urich, contralto, and Virginia Hare, pianist.

Katherine Zerbe, pianist, Barbara Metzler Paul, soprano, and Doris Powell, violist, members of the Wednesday Club, were heard in recital at the Civic Club on Nov. 5.

The Harrisburg Chapter, American Guild of Organists, presented Dr. Harvey B. Gaul, organist and composer of Pittsburgh, in a lecture recital on Nov. 3 in the Fifth Street Methodist Church.

The Harrisburg Choral Society, directed by John Lewis Roberts, will sing Handel's 'The Messiah' at the Forum preceding the Christmas holidays, and later in the season, will present Haydn's 'Creation'.

Winifred Christie Returns

Winifred Christie, pianist, arrived in New York on Oct. 10 after a year's concert work in Mexico City.

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MARK ANNIVERSARY

Miami Conservatory of Music Begins Its Third Decade

MIAMI, FLA., Nov. 5.—On Oct. 26, the Conservatory of Music of Miami celebrated the twentieth anniversary of its foundation by Annie B. Foster and her daughter, Bertha Foster. Mrs. Foster and her daughter had been for twelve years at the head of the School of Musical Art in Jacksonville, when, in 1921, they were invited by the secretary of Miami's realty board to open a school here.

Bertha Foster was one of the original group that signed the charter for the University of Miami in 1926, and she then became dean of music at the university, which position she holds today. For several years the conservatory was the music school of the university. Later they were separated and Ralph F. Roth became director of the conservatory.

Nearly 1,000 guests greeted Miss Foster and her mother at the birthday party given by the board of directors of the conservatory. Tributes were paid the founders by Mayor Cliff Reeder, Dr. I. T. Pearson, representing the School Board, Dr. Jay F. W. Pearson, of the University of Miami, and Mrs. T. T. Stevens, representing the Dade County Federation of Club Women. Merle Sargent, a member of the conservatory, introduced the speakers, and many of the teachers who were originally associated with Miss Foster in 1921, were present.

Juilliard Pupils Give Recitals

William Kapell, pianist, pupil of Mme. Olga Samaroff-Stokowski at the Juilliard Graduate School, and a winner last year of a Naumburg Foundation prize, gave a recital in the Town Hall on the afternoon of Oct. 28. Francis Madeira, also a pupil of Mme. Samaroff-Stokowski, was heard in a recital program in the Foyer of the Academy of Music, Philadelphia, on Oct. 29. Marcus Gordon, a graduate and a pupil of Josef Lhevinne, was scheduled for a recital in the Town Hall on Nov. 7. Mary Frances Lehnerts, mezzo-contralto, a graduate, gave a joint recital with Hazel Griggs, pianist, in the Carnegie Chamber Music Hall on Oct. 29. Students appearing in a concert in the school recital hall on Oct. 28 included Bernard Martin, baritone; Jeanne Therrien, pianist; Ruth Geiger, pianist, and Harriet Griffith, violinist.

Artists to Be Guests at High School of Music and Art

The High School of Music and Art announces the acceptance, by a number of distinguished musicians, of an invitation to be guest teachers at the school for the Winter semester. This special series is under the auspices of the school's music department, Alexander Richter, chairman. Musicians who will be guest teachers on the series include Erich Leinsdorf, conductor of the Metropolitan, who lectured and conducted at the school last season; Lauritz Melchior, tenor of the Metropolitan; Rudolf Serkin, pianist; Virgil Thomson, composer and music critic of the New York *Herald-Tribune*, and Harry Glantz, first trumpet of the Philharmonic-Symphony.

Donna Novikova Resumes Teaching in New York

Donna Paola Novikova, soprano and head of the vocal department of Marymount College, Tarrytown, has returned to New York, where she has resumed her concert and teaching activities. Before leaving Rockland, Me., where she spent the Summer, she gave a benefit concert for the U. S. O. under the auspices of the Rubinstein Club, which was enthusiastically acclaimed by a capacity audience.

Bamberger Groups to Sing in Brooklyn

A performance of Humperdinck's opera 'Hansel and Gretel' and Haydn's 'The Seasons' by two of Carl Bamberger's groups associated with the Mannes Music School have been added to the

calendar at the Brooklyn Academy of Music for the current music season. The Opera Group of the Mannes School will perform 'Hansel and Gretel' on Feb. 21, and the New Choral Group will present 'The Seasons' on March 18. In addition to conducting rehearsals for the 'Hansel and Gretel' performance and directing the operatic production, Mr. Bamberger will also conduct the orchestra which will play for the opera performance.

Eisenberg Directs 'Cello Seminar

NEWARK, Nov. 5.—Maurice Eisenberg, American 'cellist and associate of Pablo Casals, directed the 'cello seminar for teachers and advanced students in the institute, arranged and presented by the Griffith Music Foundation on Oct. 6. Mr. Eisenberg is director of the American Violoncello School at Millburn. Presented annually by the Griffith Foundation, the institute features prominent musicians, outstanding in their particular fields, as leaders and directors of the various seminars. James Friskin directed the piano seminar, Virgil Thomson, composition; Louis Persinger, violin; Leon Rothier, voice, and in the general afternoon session, Marcia Davenport and Alan Lomax were speakers.

New Courses to Be Given at Minneapolis College of Music

MINNEAPOLIS, Nov. 5.—The Minneapolis College of Music with the opening of the second term on Nov. 17, will inaugurate theoretical courses under Walther Pfizner; harmony, ear training and sight singing, form and analysis and history of music under Edmond Langlais and modern music arranging under Alcuis Wentworth.

Faculty at Mannes School to Give Public Recitals

A subscription series of faculty recitals, including both solo and ensemble performances, will be inaugurated at the Mannes Music School in December. Open to the public, the recitals have been planned to enable students at the school and non-participating faculty members to study artistic performance. Among the faculty artists who will participate are Yves Tinayre, Paul Stassévitch, Isabelle Vengerova, Olga Eisner, Eric Simon, Samuel Gardner, Frank Sheridan, Leonard Shure, Luigi Silva, Rosalyn Tureck, Vera Fonaroff, and Robert Scholz.

Pupils of Theodore and Alice Pashkus Give Recital

A violin recital by pupils of Theodore and Alice Pashkus were heard in recital in the Carnegie Chamber Music Hall on the evening of Oct. 25, with Walter Robert at the piano. Those taking part included Martin Feldman, Marc Gottlieb, Bernice Stochek, George Weigl, Everett Laing, Frank Bag-niewsky, Shirley Gelfer, Mario Manzella, Harold Silverstein, Rose Mohaupt, Irving Katz and Noel Brunet.

University of Southern California Adds to Faculty

LOS ANGELES, Nov. 10.—The Music School of the University of Southern California, Max van Lewen Swarthout, director, has added four new members to its faculty. These are Alice Ehlers, harpsichord, piano and interpretation; Emanuel Bay, piano and chamber-music; George Hultgren, singing, and Lloyd Rathbun, oboe, oboe d'amore and English horn.

Kansas City Sorority Holds Musical Tea

KANSAS CITY, Nov. 5.—The Mu Phi Epsilon sorority held a musical tea recently in the music salon of Mrs. John W. Perry, Mrs. Maurice Robinett, soprano, accompanied by Ruth Duncan, and Mrs. Alice Redewill Miller, pianist, presented the program. Evaline Hartley, contralto, and Mrs. Kirke Mechem, pianist, gave a recital in the William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts, on Oct. 26. B. L.

N. Y. FEDERATION PLANS DEFENSE COMMITTEES

State Music Clubs to Organize Regional Groups—Religious Festivals to Be Held

Regional Defense Committees will be organized this week in communities throughout the State under auspices of the New York State Federation of Music Clubs. Statewide organization will be effected by fourteen defense chairmen named by Mrs. Edmund H. Cahill, State Federation president, at the group's first board meeting of the season in Watertown, where a Music for Defense and Morale movement was launched.

A two-way program will be started immediately by the Defense Committees through the State, Mrs. Cahill said. They will set up depots where victrolas, records and music may be accepted by the Federation for distribution to men in Selective Service. They will also arrange a series of state-wide religious music festivals to help prepare men, women and children all over the state, morally and spiritually, for hardships anticipated.

Downes Lectures in Indianapolis

INDIANAPOLIS, IND., Oct. 25.—Olin Downes, music critic of the New York *Times*, lectured on 'Contemporary Music as a Part of the Changing Social Structure' before a large representative audience in the ballroom of the Columbia Club on Oct. 24. This proved an auspicious opening to the third season of presenting musical celebrities in recitals, which are sponsored by Bomar Cramer, pianist, who shared honors with Mr. Downes, illustrating his remarks. Beryl Rubinstein's C Sharp Minor Sonata was well played by Mildred Allen, an advanced pupil of Mr. Cramer's. Dr. Robert L. Sanders, dean of the Music School of Indiana University at Bloomington, introduced Mr. Downes. P. S.

Society of Music and Associate Arts Begins Season

The Society of Music and Associate Arts, formerly the Hyperion Society, began its season on the evening of Oct. 9 under its new president, Hunter Sawyer, at its new headquarters in the Hotel Woodward Annex in Hunter College Alumnae Hall. Mr. Sawyer opened the program with a few songs, then presented the guest artist, Margaret Saunders, pianist. Helen M. Olsted, soprano, sang a group of Russian songs.



Solon Alberti, Teacher of Singing, and Kay Boyd Remley at Nampa, Ida.

Solon Alberti has returned to New York after holding Summer classes at Nampa, Ida. Kay Boyd Remley of the faculty of Nampa Junior College returned with Mr. Alberti, taking a year's sabbatical leave. Four of Mr. Remley's pupils came East with him to study with Mr. Alberti. Mr. Remley will act as assistant teacher to Mr. Alberti and assistant director of the Dramatic Oratorio Festival Foundation.

Dance Center Proposed at Lee, Mass.

The establishment of a dance center at Jacob's Pillow, Lee, Mass., was recently proposed and a campaign has been opened. Jacob's Pillow was formerly the Summer headquarters for Ted Shawn and his dancers, and last Summer an international dance festival headed by Alicia Markova and Anton Dolin was held there. Reginald Wright is chairman of the board for the new project. Mr. Shawn will be festival and school director and a new theatre is planned.

Mario Teaching Records to Be Issued

In cooperation with Mme. Queena Mario, the Columbia Recording Corporation will release a series of recorded vocal instructions early in 1942. This new method will include ten printed lessons of instructions and between 42 and 50 recorded vocalises for tenor, soprano, contralto and baritone. In these ten lessons are concentrated three years of studies carrying the student from the beginning through the most difficult technical problems.

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New York Studios

Pupils of Estelle Liebling recently heard include Brooks Dunbar, tenor; Miguel Munoz, bass-baritone, and Garfield Swift, baritone, who sang three of the roles in the presentation of 'Pique Dame' given by the New Opera Company during its season in New York. Joan Roberts, soprano, has been engaged for one of the leading parts in 'Sunny River', the Hammerstein-Romberg operetta. Helena Bliss, soprano, is appearing in 'Let's Face It'. Ivy Dale, mezzo-soprano, has just returned from Porto Rico, where she appeared with the National Grand Opera Company. Mario Fiorella, baritone, is on tour with Charles L. Wagner's production of 'The Barber of Seville'. Lynn Stephens, singing commedienne, has returned from appearances in Allentown, Harrisburg and Baltimore.

Pupils of Bernard U. Taylor, teacher of singing and a member of the faculty of the Juilliard School of Music, have been fulfilling numerous concert engagements. Donald Dame, tenor, soloist at Grace Episcopal Church, who appeared in 'The Devil and Daniel Webster' and 'The Spanish Hour' at the Worcester Festival in October, is on a five-weeks tour of the Middle West. Elwyn Carter, baritone, soloist at the First Presbyterian Church, was heard recently in recital at Fairfax Hall Junior College, Va. Glenn Darwin, bass-baritone, soloist at St. Bartholomew's Church, has been appearing in the New Opera Company's production of 'Pique Dame'. Mildred Young, contralto, has been engaged as soloist at Christ Methodist Church.

Carlotta Franzel, young coloratura soprano from the La Forge-Berumen Studios, gave a concert for the Schubert Club of Stamford, on Oct. 22, offering a program of works by Bach and Mozart. Emma Otero, soprano; Frank La Forge, composer-pianist, and The Balladeers gave a concert in the Klein Memorial Hall at Bridgeport, Conn., on Oct. 24, for the benefit of the British Ambulance Service. Beryl Blanch was accompanist.

Lois Higgins, soprano, pupil of Hilda Grace Gelling, gave a recital in Miss Gelling's studio on Nov. 1. Llewellyn Cuddeback, bass-baritone, has been engaged for the choir of St. George's Church, New York.

Margaret MacLaren, soprano, a pupil of the Dorney-Culp Studios, has been engaged for the cast of 'Lady in the Dark' with Gertrude Lawrence.

Josef Wagner, pianist-composer, has joined the faculty of the Ralph Wolfe Conservatory of Music, New Rochelle, N. Y.

ST. LOUIS, Nov. 3.—Irene Blades, St. Louis teacher of singing, has opened a studio in Los Angeles, Calif.

Richard Purvis Opens Philadelphia Studios

PHILADELPHIA, Nov. 5.—Richard Purvis, organist and pianist, has opened new studios in the Hotel Chatham, teaching organ, piano, and composition, and featuring a course in improvisation. A graduate of the Curtis Institute of Music and formerly organist and music-director at Saint James's P.E. Church in Philadelphia, Mr. Purvis is represented as a composer by a 'Mass of Saint Nicholas', 'The Legend of Judas Iscariot', a 'Magnificat', and other choral works as well as by solo pieces for the organ and the piano.

W. E. S.

Molitore Pupil Wins Fellowship

CINCINNATI, Nov. 10.—Among the winners of fellowships at the Juilliard School of Music was Harriet Dearth, soprano, a pupil of Edward Molitore of this city.

WESTMINSTER CHOIR SINGS WITH ORCHESTRA

Organization Marks 20th Anniversary—
Heard in Concerts Led by
Walter and Stokowski

The Westminster Choir, of which John Finley Williamson is founder and director, is marking its twentieth anniversary season with several appearances in New York with leading orchestras. The Choir was heard in Mozart's Requiem and in Brahms's Alto Rhapsody with the New York Philharmonic-Symphony, conducted by Bruno Walter, during the first week of November and on the opening Sunday of the following week, when the concert was broadcast over a coast-to-coast network of the CBS.

The Choir will also sing under the baton of Leopold Stokowski with the NBC Symphony on Nov. 11 in a performance of Beethoven's Ninth Symphony which will be broadcast over the NBC network.

BALDWIN-WALLACE PLANS NATIVE MUSIC FESTIVAL

To Be Devoted to Works by American
Composers—Conductors and
Soloists Announced

CLEVELAND, O., Nov. 2.—Albert Riemen-schneider, director of the Baldwin-Wallace Conservatory of Music, in Berea, announces that the annual mid-year music festival will be held on Dec. 6 and 7 and will be devoted to works by American composers.

Scheduled to be performed are works by Walter Piston, Charles Griffes, John Alden Carpenter, George Chadwick, Francis Hopkinson, William Billings, James Rogers, Arthur Whiting, David Stanley Smith, Leo Sowerby, Jack Conklin, Edward MacDowell, Blair Cosman, Roy Harris, Burnet C. Tuthill, and Howard Hanson. Conductors include faculty members, Carlton Bullis, Cecil W. Munk, and George Poinar. Carl Schluer, head of the piano department, will be heard in the MacDowell Sonata. Joseph Brinkman of the conservatory faculty of the University of Michigan will appear as soloist in the second piano Concerto in E, by Leo Sowerby, a work he has performed with the Boston Symphony under Dr. Koussevitzky, and at the sixth biennial Festival of Contemporary Music in Venice, Italy.

Dr. Hanson will conduct the performance of his Second Symphony at the closing performance on Dec. 7. W. H.

Spruce Street Studios Inaugurate New Courses

PHILADELPHIA, Nov. 5.—The Spruce Street Studios of Music, have inaugurated special teacher's courses as a new feature under the leadership of Bluma Goldberg, co-director of the school with Martha Goldberg. Also offered this year in addition to the usual curriculum are classes in music for recreation leaders and studies for children in pre-school music, including rhythm orchestra. Public activities will include series of recitals by members of the faculty, also student concerts.

W. E. S.

Children to Give Children's Concerts

A series of four concerts for children at which the performers will be children, has been inaugurated by Thea Dispeker to be given at the residence of Mrs. John Henry Hammond, New York, on Nov. 15, Dec. 6, Jan. 24, and Feb. 14. Participants will include the alumni orchestras of the High School of Music and Art and Warren Foley's boy choir from the Church of the Blessed Sacrament. Dorothy Gordon will also present songs, games and stories and there will be individual child performers.



UNDER NEW MANAGEMENT

Zlatko Balokovic, Yugoslav Violinist, Who Was Recently Added to the WGN Concerts Management List

Zlatko Balokovic, violinist, a recent addition to the list of artists appearing under the auspices of WGN Concerts, will begin his Fall tour with an appearance as soloist with the Youngstown Symphony on Dec. 18. Mr. Balokovic will play works by Brahms, Bach and Wieniawski. On Nov. 30, the artist will participate in the "Concert of the Nations" in New York's Manhattan Center, a benefit for the Foster Parents' Plan for War Children.

San Francisco Opera

(Continued from page 5)

pretation provided by the composer-conductor Italo Montemezzi, who had been accorded sufficient rehearsal time to get an excellent orchestral performance, and the magnificent portrayal given by Ezio Pinza as the blind king Archibaldo, the almost action-less drama had such impressive musical underscoring that the opera was a complete success.

Grace Moore in the title role never sang as well in this city as she did on this occasion. The part of Fiora suited her well. Charles Kullman and Robert Weede as Avito and Manfredo, and Anthony Marlowe as Flaminio were adequate in their parts and the final scene, beautifully staged by Agnini, was further enhanced by the singing of Alice Avakian, Evelyn Jurs, Paul Walti, and Margaret Ritter. Thelma Votipka was effective as the scarf-bearing servant. The principals were beautifully dressed.

But for sumptuous staging and grandiose effects the concluding 'Simon Boccanegra' was unequalled. Added to the repertoire especially for Lawrence Tibbett and postponed from last year's schedule to await the coming of the favorite baritone, this pictorial Verdi opera with the usual incredible plot and vices as well as virtues of the operas of its era, proved a triumph for Mr. Agnini, the stage director, no less than for Mr. Tibbett, Mr. Pinza and Miss Roman.

Although he was still handicapped by a cold caught on the Northwest tour, Tibbett gave a magnificent portrayal of the title role. Pinza, as Fiesco, was in better voice than at any time this season and so raised a subordinate role to steller rating through the magnificence of his singing and characterization. John Brownlee and Lorenzo Alvary joined effectively in making the opera a heyday for baritones and basses and to Frederick Jagel goes credit for outdoing himself both vocally and histrionically as Gabriele.

Stella Roman Wins Triumph

Miss Roman triumphed as Amelia. The sweetness and beauty of her voice and the credibility of her characterization made a profound impression. Her previous ap-

pearances as Tosca and Elizabeth in 'Tannhäuser' had won favor, but as Amelia she gave a consistently superb performance in spite of the excessive vibrato which marred the purity of her tones in her opening aria. Anthony Marlowe and Thelma Votipka had insignificant parts, but the chorus made a bid for stellar honors and not only sang well but also made one of the most colorful and magnificent of stage pictures. In fact, the chorus has become uncommonly efficient under the direction of Giacomo Spadoni and has proved an asset, scoring many successes in the tasks assigned.

Erich Leinsdorf conducted the 'Simon Boccanegra' and with excellent results.

Although official figures are not yet available, it is safe to state the 1941 opera season was the most successful in the history of the San Francisco Opera Company. Artistically, the performances maintained a high average and scored more high points than low ones. All box-office records were broken by 'The Barber of Seville' performance, and only in a few instances did the ticket supply exceed the demand, and then only at top prices which standees did not choose to pay.

Cincinnati Symphony

(Continued from page 10)

time on the faculty of the Conservatory of Music here.

The tone-picture, 'The Walk to the Paradise Garden', by Delius, was a delectable selection beautifully played by the orchestra, under Mr. Goossens's direction. Preceding the Delius and opening the program was the charming Suite for orchestra, arranged by Sir Thomas Beecham from Handel's 'The Faithful Shepherd'. The work is in six parts, Introduction and Fugue, Adagio, Bourrée, Minuet, Pastorale and Finale.

After the intermission the large audience heard an exceptionally fine performance of Brahms's Symphony No. 4. Once again the rare beauty of the work was brought to the full attention of the listener, and conductor and orchestra were highly praised.

VALERIA ADLER

HATFIELD GIVES RECITAL FOR SAN ANTONIO CLUB

Opens Tuesday Musical's Artist Series—Junior Civic Orchestra Led by Simon

SAN ANTONIO, TEX., Nov. 2.—Lansing Hatfield, bass baritone, opened the Tuesday Musical Club's Artist Series on Oct. 21 at San Pedro Playhouse, scoring a genuine triumph. A program, varying from lofty sentiment to humor, received a performance of distinct artistry. Lieder by Schubert and Wolf, songs by Purcell, Tchaikovsky, Hatton, Vaughan Williams and J. Bertram Fox, Spirituals arranged by Burleigh, Hall Johnson, folk songs by Bartholomew and Stephen Foster were given. The arias were from Handel's 'Israel in Egypt', Bizet's 'La Jolie Fille de Perth', and 'Simon Boccanegra'. Collins Smith played the accompaniments and was heard in solo works by Rachmaninoff, Chopin and Mendelssohn. Mrs. Hollis Bridgman is chairman of the concert course, with Mrs. B. B. McGimsey, vice-chairman.

The Junior Civic Orchestra, Bertram Simon, conductor, revealed astonishing advancement at its third concert on Oct. 19 in San Pedro Playhouse. The Overture to 'Der Freischütz', 'Caucasian Sketches' by Ippolitoff-Ivanoff, works by Handel, Mascagni and German were artistically played. The string ensemble was heard in Schubert's 'Valse Nobles' and the string quartet comprising Jocelyn Haelbig and Joe Garza, violin; Logan Smiley, viola, and Margaret Macias, 'cello, played the Haydn Quartet,

Op. 19. Jocelyn Haelbig was the soloist playing Wieniawski's Polonaise Brilliant in A, accompanied by Alice Paul Tyson. The organization is sponsored by the Recreation Department. G. T.

CHORAL UNION SERIES OPENS IN ANN ARBOR

Grace Moore Gives Initial Concert—Emanuel Feuermann Greeted on Return

ANN ARBOR, MICH., Nov. 5.—With Charles A. Sink again at the helm of the University Musical Society, Ann Arbor's sixty-third annual Choral Union Series got under way last week with a song recital by Grace Moore. Hill Auditorium was filled by an audience of more than 5,000. Miss Moore offered an interesting group of Shakespeare songs and works by Duparc, Tchaikovsky, Arensky and an aria from Bizet's 'Carmen'.

Miss Moore had as her accompanist, Isaac Van Grove, who was heard in a solo group which included a piece by Granados and his own arrangement of the Apache Dance from 'The Jewels of the Madonna'. For her final group Miss Moore chose songs by Quilter, Falla, Clutsam and Carpenter and closed with 'Un bel di' from 'Madama Butterfly'.

Emanuel Feuermann, 'cellist, gave a recital on Oct. 30. Sonatas by Brahms and Valentini, and Beethoven's Variations on a Theme by Mozart made up the first half of the program. The second part consisted by the Hindemith Suite in five movements, for 'cello alone, and shorter works by Ravel, Davidoff and Chopin. Albert Hirsh was the accompanist. H. M. C.

CHATTANOOGA HEARS 'BARBER OF SEVILLE'

Civic Chorus Sponsors Performance of Rossini Opera Given by Wagner Company

CHATTANOOGA, TENN., Nov. 5.—A performance of Rossini's 'Barber of Seville' was given on Oct. 20 in the Memorial Auditorium by the Charles L. Wagner company, sponsored by the Chattanooga Civic Chorus, of which J. Oscar Miller is conductor. A local orchestra provided the accompaniment. The performance was conducted by Walter Ducloux.

The Chattanooga Civic Chorus now has a membership of nearly 4,500 persons. The Chattanooga Symphony has this year over 1,000 members in its sustaining concert organization, and the Community Concerts membership is about 3,000. The Civic Chorus plans five concerts; the Community Concerts organization will present five events; and the Symphony will give four concerts.

YOUTH SERIES BEGUN

Wheeler Beckett Lead Orchestra in First Concert—Civic Group Heard

BOSTON, Nov. 5.—Wheeler Beckett and seventy members of the Boston Symphony presented on Oct. 22 the first of the series of Youth Concerts which are now in their fourth season. As usual, Mr. Beckett provided his young patrons with advance programs, containing helpful piano arrangements of thematic material, together with explanatory notes. For performance at the opening concert in Symphony Hall Mr. Beckett offered the Mozart Overture to 'The Marriage of Figaro', Beethoven's

Fifth Symphony, Enesco's 'Rumanian Rhapsody' No. 1 and Prokofiev's 'Peter and the Wolf', with Richard Hale as narrator.

The Boston Civic Symphony, conducted by Joseph Wagner, plans three concerts for the coming season, which will be the orchestra's sixteenth consecutive year. The programs are scheduled for January, March and May. A subscription series at reduced prices will be inaugurated this year. The policy of performing at least one American score at each concert is to be continued by Mr. Wagner. G. M. S.

McGILL STRING QUARTET TO GIVE CHAMBER SERIES

Ten Guest Artists to Appear with Ensemble in Six Concerts to Be Performed in Montreal

MONTREAL, Nov. 2.—The Montreal Festivals presents the McGill String Quartet, consisting of Alexander Brott, Stephen Keondaks, Edwin Sherrard and Jean Belland, in the first of six chamber music concerts at the Hotel Windsor on Nov. 6. William Morton, tenor, will be guest artist.

The remaining dates and soloists for the season are as follows: Dec. 4, Robert McBride, American composer and clarinetist; Jan. 8, Armand Gagnier, clarinetist; Guillaume Gagnier, French horn; Roland Gagnier, bassoon; Charles Hardy, contra-bass, who, together with the McGill Quartet, will play the Schubert Octet; Jan. 29, Jeanne DesJardins, soprano, and Marie-Therese Paquin, pianist; Feb. 26, Jacques Gordon, violinist, who will be guest soloist in the Chausson Concert for violin, piano and string quartet, together with Ross Pratt, pianist; and on March 26, Sir Ernest MacMillan, organist and pianist.

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NEW NATIONAL OPERA HAS PREMIERE IN RIO

Fernandez's 'Malazarte' First Given at Teatro Municipal Under Composer's Baton with Macchini, Saragni and Jagel in Principal Roles

By NICOLAS SLONIMSKY

BRAZIL has one great national composer, Carlos Gomes. His centenary was celebrated all over Brazil in 1936. His features appear on the 300-reis coin, and every town in Brazil has a street or a square named for him. The most celebrated opera of Gomes is 'Guarani'. It is in the active repertoire of every opera house in Brazil. Although its subject is Indian-Brazilian, its musical language, as well as the text of its libretto is in Italian. But what founder of a national school had not appropriated the Italian opera style? Carlos Gomes did not create new and characteristically Brazilian music, but he did show the way.

Since Carlos Gomes, many Brazilian musicians have written operas. All of these, the few that have been performed and the many that remain unrevealed to the world, have been tabulated and described in a valuable brochure by the Brazilian musicologist, Luis Heitor, 'Relação das Operas de Autores Brasileiros', published by the Department of Education of Brazil in 1938.

A composer of a new generation, Oscar Lorenzo Fernandez, whose name is beginning to be known in America through performances and recordings of his 'Brazilian Trio', songs and piano pieces, has now contributed an opera on a Brazilian subject. The original libretto, based on the play of the late Brazilian playwright, Graça Aranha, is in Portuguese, but it had to be translated into Italian for the performance, for the majority of the singers were Italian, or, like Frederick Jagel of the Metropolitan Opera accustomed to singing in Italian. Opera in Portuguese still remains an ideal to be attained only when there is a trained body of first-class Brazilian singers.

The title of Fernandez's opera is 'Malazarte', by the name of its hero, Malazarte, the master of evil arts (*malas artes*). The character is common to all Latin countries, and is a cross between Till Eulenspiegel and Don Juan, with something of Peer Gynt in the version selected by Fernandez. The action is set in Colonial Brazil, and realism is here mixed with symbolism and magic.

Music of Native Stock

The musical material is of the native stock. As in his other compositions, Fernandez uses actual quotations from popular songs, or stylizes his own melodies so as to make them sound like the songs and

Slonimsky Lectures on Modern Music in Sao-Paulo

SAO PAULO, BRAZIL, Oct. 16.—Nicolas Slonimsky was presented by the Sao Paulo Conservatory of Music, Francisco Casabona, director, in a lecture on modern music, given in Portuguese. As homage to the senior Brazilian composer, J. Gomes de Araujo, now in his ninety-sixth year and who was present at the lecture, Mr. Slonimsky performed his recent composition for piano, 'Vision'. He also played 'An Einstein Fable' by Mr. Casabona, and compositions by Villa-Lobos, Francisco Mignone, Camargo Guarnieri, Lorenzo Fernandez and Fructuoso Vianna.

The Setting for Act II of 'Malazarte', the New Brazilian Opera

Below: Oscar Lorenzo Fernandez, Composer-Conductor, with Frederick Jagel, Who Sang the Part of Eduardo



Jayme Silva



the rhythms of the people. His harmonic scheme is modern in the broad sense of the word, but he uses simple harmonization in such songs as the delightful *modinha*, a type that foreigners will recognize for its extraordinary and inexplicable resemblance to Russian songs.

Within this scheme of Brazilian folklore, Fernandez has outlined four principal motives of the opera: Destiny, Seduction, Death, and Love. These motives are not used for symphonic development in the Wagnerian manner, but rather as illustrations to the action. Generally speaking, 'Malazarte' is much closer to the spirit of Italian opera than to Wagner. The ballet interprets popular types of dances in a highly effective manner. There is an exciting *Batuque*, which constitutes a separate symphonic dance. It carried the New Music prize at the Bogotá Festival in 1938, and was published by *New Music* in 1939.

The premiere, given at the Teatro Municipal in Rio on Sept. 30, proved to be an important socio-political occasion, as well as a musical one. The debate as to what constitutes a Brazilian opera, was started in the press, and the majority of the critics and commentators agreed that Fernandez has succeeded in writing a truly national opera. From the technical standpoint, the premiere was highly satisfactory. Fernandez himself conducted the orchestra. The expenses for the production, something in the vicinity of \$3,000, a very large sum in Brazilian currency, were voted to be paid by the Government in recognition of Fernandez's services to national culture. This largess allowed Fernandez to hold many rehearsals, and the orchestra of the Teatro Municipal is an able body of play-

ers. Thus, there was no anxiety, no insecurity about the production. The only unforeseen accident happened when a press photographer made an unscheduled appearance in the opera, when he jumped to the footlights to snap a picture of Frederick Jagel singing a nostalgic *modinha*.

The part of Malazarte was entrusted to Giuseppe Manacchini, who made the most of the role, and showed both pathos and humor in the interpretation of the principal character of the opera. Frederick

Jagel gave a stirring performance of the unhappy Eduardo, the romantic lover, who follows the magical "mother of the water" to death. The part of the "mother of the water" was sung with fine gusto by Rina Saragni.

Alice Ribeiro, Helen Olheim, Darcila Barros, Clio Monti and Claudio Vinciti all contributed to the success of the performance. The ballet was under the able direction of the Russian ballerina, Maria Olenewa.

Music in Buenos Aires

(Continued from page 8)

Santa Cruz, Webern and Haba.

In honor of the visiting American composer and conductor, Nicolas Slonimsky, the Grupo Renovacion, gave a concert at the Odeon on Oct. 6. Luis Gianneo was represented by a group of piano pieces, as were the Chilean composers, Negrete Woolcok, Carlos Izemitt and Domingo Santa Cruz. Also heard on the program was a 'cello Sonata by José Maria Castro; Jacobo Ficher's Variations on a popular Jewish theme, for piano; and several songs by Honorio Siccardi.

On Oct. 15, honoring his visit, Copland's 'Outdoor Overture' was presented at an orchestral concert conducted by Juan José Castro at the Teatro Colon. Other works heard included Mendelssohn's 'Italian' Symphony and three chorale-preludes by Bach, transcribed for orchestra by J. J. Castro.

Gluck's 'Iphigenia in Tauride', presented in the original French version, was the last offering of the popular post opera season at the Teatro Colon. Heard on Oct. 10, under Erich Klieber, the cast included Irene Jessner, Victor Damiani, René Maison and Felipe Romito. It was repeated two more times, on the 14th and 17th. Johann Strauss's 'The Bat', was another work heard during the popular season.

Latin-American Anthems Recorded by U. S. Army Band

WASHINGTON, D. C., Nov. 5.—Brass band diplomacy to promote good will among the Americas and thereby contribute to western hemisphere defense is being sponsored by the U. S. Army. The twenty national anthems of the Latin-American countries have been recorded by the United States Army Band under the direction of Captain Thomas F. Darcy. These records will be distributed to all army stations lacking bands and will be played on the occasions of visits by Latin-American dig-

nitaries. The Philadelphia depot of the Army Quartermaster Corps will be furnished the records through an arrangement with one of the national broadcasting chains.

A. T. M.

Panama Symphony Led by De Castro

BALBO, CANAL ZONE., Oct. 31.—The recently organized Panama Symphony, conducted by Herbert de Castro and with Dr. Maue Diaz, tenor, as soloist, gave a concert on Oct. 27 under the auspices of the Minister of Education of the Department of Fine Arts. The orchestra revealed marked improvement in ensemble since its first appearance on Aug. 18. Dr. Diaz sang the 'Flower Song' from 'Carmen' and the 'Agnus Dei,' by Bizet. Mr. De Castro conducted Schubert's 'Unfinished Symphony,' 'Triana' by Albeniz, the Intermezzo from 'Goyescas' by Granados and the 'Ritual Fire Dance' from Falla's 'Three Corners Hat.'

H. C. B.

Songwriters to Sue Broadcasters

Despite the contracts signed between the American Society of Composers, Authors and Publishers and the National, Columbia and Mutual broadcasting systems on Oct. 29, the damage suit filed in April by a group consisting chiefly of ASCAP members will be pressed, it was made known on Nov. 2 by their attorney, Robert Daru. The suit, filed in Supreme Court, charged conspiracy and named NBC, CBS, the National Association of Broadcasters and Broadcast Music, Inc., as defendants. The amount of damages sought is \$1,287,000. The fourteen plaintiffs, twelve of whom belong to ASCAP, organized recently under the name of American Federation of Songsmiths.

Occupational . . . and Preoccupational



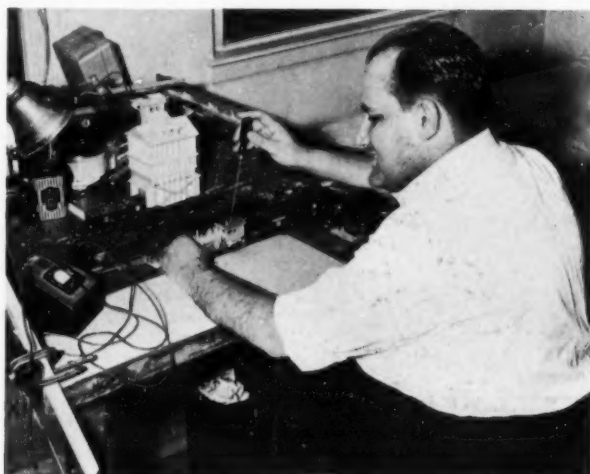
After His Third Appearance as Conductor of the Toronto Philharmonic, Edwin McArthur Is Visited Backstage by H. R. H. Princess Alice, Wife of the Governor General of Canada (Center) and Walter Murdock, President of the Toronto Musical Protective Association (Second from Right). Soloists at the Concert, a British War Benefit, Were Lubka Kolessa, Ukrainian Pianist (Left) and Thomas L. Thomas, Baritone (Right)



Mexico City Sends One of Its Crack Rhumba Orchestras and a Native Swing Singer to the Pan-American Airport to Greet Alexander Brailowsky, Pianist, on His Arrival for a Series of Concerts



Abram Chasins, Pianist, Perfects His Forehand Stroke on the Chappequa, N. Y., Tennis Courts



Metropolitan Photo Service
Leonard Warren, Baritone of the Metropolitan, at Work on His Hobby, the Construction of a Model Railroad System



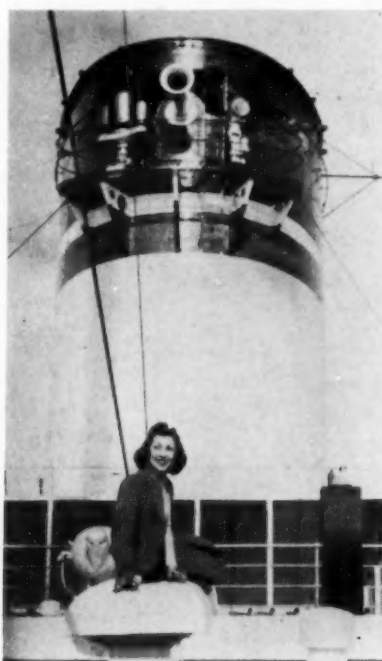
Stell Anderson, Pianist (Right), in Vermont with Mrs. William T. Cornell, Oldest Living Vassar Graduate



Janet Fairbank, Soprano, Plays Carpenter and Helps Build a Playhouse for Her Nieces in Lake Geneva, Wis.



Carl Alwin, Musical Director of the State Opera in Mexico (Right), in Mamaroneck, N. Y., with Jean Ernest, Former Director of the Vienna Volksoper, Now Teaching in America, and Mrs. Ernest



Josephine Tuminia, Soprano of the Metropolitan, Arrives from South America After Singing in the Rio de Janeiro Opera Season



Amy Ellerman, Contralto, Touring South Dakota, Walks the Tracks, Waiting for Repairs After a Train Derailment (No One Injured)

Announcing

A \$10,500.00 QUEST FOR THE GREAT AMERICAN OPERETTA

WGN PRESENTS AN OPPORTUNITY TO COMPOSERS AND AUTHORS

WHO will write the Great American Operetta? Who will win fame and fortune by giving the American scene the attention it deserves and so strikingly lacks in the light operatic repertoire today?

Today there is tremendous mounting interest in the operetta form. This is evidenced by the 318,000 letters which W G N received requesting the continuance of its operetta broadcasts this year.

Hundreds of "operetta clubs" are springing up throughout the country. And the current production schedules of the movie makers reflect the rising interest in this form of entertainment.

Last season W G N broadcast radio adaptations of twenty-one different well-known operettas. The response from audiences throughout America was instantaneous and amazingly enthusiastic. To date W G N's 1941-42 season includes eleven more. W G N will schedule others but would like to have them depict life in the American scene.

But there are available all too few operettas laid in America. All but four of W G N's thirty-two operettas are based on themes depicting life in foreign countries. Why? No other suitable American operettas were available.

At a time when American patriotism runs so high, W G N directs the attention of composers and authors to this disparity which presents both a challenge and an opportunity.

As a contribution to the advancement of radio entertainment and to stimulate creative talent to give the American scene the attention it deserves, W G N hereby launches a quest for the Great American Operetta—and more American operettas.

Set forth on this page are the rules under which W G N invites composer-authors to submit manuscripts of American operettas in competition for cash awards and other considerations offering even greater monetary return.

Here is an opportunity for composer-authors, budding or arrived, to win acclaim and recognition which can lead to large stage and motion picture revenues and royalties. It is an opportunity open to all on conditions which assure equally fair consideration to the efforts of all.

This is not just another contest. If this project develops a dozen or more manuscripts of merit, so much the better. W G N's determination to serve American interests and American tastes places it in a position to negotiate for and give radio production to all the good American operettas it can find.

If you have an operetta manuscript in your trunk or a tune and an idea in your head, you are invited to read the rules and learn how you may cash in.

THE RULES—Please Read Carefully

1. THE SPONSOR

W G N, Inc., owner and operator of Radio Stations W G N and W59C, Chicago, Illinois, herein referred to as the sponsor, announces its intention to broadcast beginning in March, 1942, a series of three one-hour radio adaptations of American Operettas based on manuscripts submitted in accordance with these rules.

2. THE PRIZES

For each of the three original manuscripts selected by the Selections Committee as the best manuscripts for radio adaptation in this series, the sponsor will pay to the composer-author \$1,000.00 in cash on acceptance. In addition, the sponsor will pay an additional \$5,000.00 in cash to the composer-author of the manuscript used as the basis of the radio adaptation selected as the Great American Operetta in accordance with Section 7.

3. ELIGIBILITY

Every one, everywhere, except employees of W G N, Inc., and members of their families, is invited to submit manuscripts of original operettas based on themes taken from American life during any period in the nation's history. No manuscript of any operetta which has been or will be publicly performed in any manner prior to April 15, 1942, except in connection with this contest, will be accepted. Entrants agree to submit only their own original creations as produced by themselves. Manuscripts shall be submitted in the names of individual persons only. Manuscripts submitted in the names of agents, corporations, publishers, producers, clubs, or societies will not be accepted.

4. REGISTRATION

Every person intending to submit a manuscript is required to register before midnight of January 1, 1942, his intention to do so. Registration does not obligate the prospective entrant to submit a manuscript, but is for the purpose of enabling the sponsor to send the entrant an entry blank to be used in submitting the manuscript. You may register your intention on the accompanying blank or you may supply the same information on a separate sheet of paper.

5. HOW TO SUBMIT MANUSCRIPTS

A. Manuscripts shall consist of libretto complete with lyrics and score for voice and piano. Radio adaptations are NOT wanted. The sponsor will make all radio adaptations, so present your manuscript in full, regardless of length or playing time. Note: Composer-authors whose manuscripts are selected as the bases of the three radio adaptations in the American Operetta series shall be required to submit in addition complete orchestration for voice, chorus, and orchestra.

B. Manuscripts shall be submitted on sheets of paper not exceeding standard sheet music in size. Each manuscript shall be contained in a plain envelope accompanied by an official entry blank, properly filled out, or by a sheet of paper containing the information called for in the entry blank. This entry blank shall be placed in a plain, opaque, sealed envelope and pasted securely to the envelope containing the manuscript. If the manuscript is the original work of more than one

person, the name and address of each shall be enclosed, together with instructions as to how, in the event of an award, a check or checks shall be drawn. Such instructions shall state the percentage of interest of each of the persons in the manuscript. You may submit as many manuscripts as you wish, but not more than one manuscript for one operetta shall be contained in the same envelope. An entrant is entitled to receive any number of awards.

C. Envelopes containing manuscripts shall be wrapped, flat, and addressed as follows: "American Operettas W G N, Inc., 445 North Michigan Avenue, Chicago, Illinois," and forwarded to this address in time for receipt not later than midnight of February 10, 1942. Manuscripts with insufficient postage will be returned by the post-office. The sponsor does not guarantee the return of any manuscript. All entrants may enclose in the "entry" envelope the stamps necessary for the return of the manuscript. Envelopes containing return postage shall be marked "Return Postage Enclosed." The sponsor, however, cannot assume any responsibility for the safe custody or return of manuscripts beyond that of exercising reasonable care in their handling, wrapping and mailing.

6. ANONYMITY

The name or names of entrants shall not appear anywhere on the manuscript. To guard against misplacement of individual sheets of the manuscript the entrant shall select a working title for his operetta and this title shall appear on every page of libretto and score. All pages of the manuscript shall be numbered in sequence. As manuscripts are received by the sponsor, they will be unwrapped, the wrapping destroyed, and the envelope containing the entry blank will be detached from the envelope containing the manuscript and both envelopes will be stamped with the same serial number.

7. JUDGING

A. The sponsor will appoint a Selections Committee to consider all manuscripts. In addition, the sponsor will invite a prominent motion picture producer, an eminent composer of music, a well-known music publisher, a noted theatrical producer, a well-known radio personality and others to form an Advisory Board to counsel with the Selections Committee in making its decisions. Judgment will be based on subject matter, originality and ingenuity in the handling of libretto and score, and suitability for radio adaptations in the American Operetta series.

B. The sealed envelopes containing the entry blanks shall be opened only after the Selections Committee has chosen all three manuscripts for use as outlined in Section 1.

C. The winner of the \$5,000.00 which the sponsor will pay to the composer-author of the manuscript used as the basis of the radio presentation which is selected as the Great American Operetta will be determined as follows: Prior to the initial broadcast in the series of the three prize winning operettas, the sponsor will announce a public participation contest in which the radio audience will be invited to listen to the series and to submit a name for the Great American Operetta, in competition for \$2,500.00 in cash prizes which the sponsor will pay for the best entries submitted in

accordance with rules to be announced later. In submitting entries the public will be invited to vote for and give a name to the presentation in the series of three prize winning operettas which it considers best qualified as the Great American Operetta and to tell why. The presentation which receives the most votes from entrants in the public participation contest will be declared the winner of \$5,000.00. In the case of ties, duplicate prizes will be awarded to tying contestants.

D. The making of radio adaptations of the three operettas, and the casting, production, and presentation of said radio adaptations shall be solely within the judgment and control of the sponsor, and no entrant shall have any right to complain with respect thereto.

8. RIGHTS

A. Sponsor desires to acquire the exclusive right to perform by radio broadcasting and television the three operettas winning \$1,000.00 prizes, but sponsor must control all other rights in said operettas for a period of two years, in order to insure their proper promotion and to prevent any use which might prejudice or interfere with sponsor's radio broadcasting and television performing rights. Accordingly each of said three operettas, including the title, plot, book, music, and lyrics, will become the property of the sponsor upon the payment of said \$1,000.00, and the sponsor shall have all rights of a proprietor therein, including the right to copyright such operetta or any part thereof in the sponsor's name. Two years after the date of such payment, however, sponsor will, at the written request of the composer-author(s), grant back to the composer-author(s), by appropriate assignment or license, all rights in said operetta, except said radio broadcasting and television performing rights, subject only to grants previously made by sponsor as hereinafter provided. If during said two-year period sponsor shall deem it desirable to license, for the term of the copyright or any shorter term, any stage or motion-picture production of the operetta or any adaptation thereof or to permit it to be published in whole or in part, the sponsor may do so on such terms as it deems

advisable, with or without consultation with the composer-author(s), but the sponsor will pay over to the composer-author(s) all of sponsor's receipts therefrom, after the deduction of sponsor's reasonable expenses in conducting negotiations for such licensing or permission.

B. Each entrant, in submitting an operetta, warrants that such operetta is his or their sole, exclusive and original work and that no part of such operetta infringes existing rights in any other work whatsoever and each entrant agrees to protect and indemnify the sponsor against any claims with respect to such operetta or the performance of the whole or any part thereof.

9. PUBLICITY

The names of the composer-authors whose manuscripts are selected as the three prize winning manuscripts from which radio adaptations will be made for the W G N series of American Operetta broadcasts will be made public as soon as the Selections Committee has made its decisions. The sponsor will not, however, announce which operetta was submitted by a particular composer-author prize winner until after the conclusion of the public participation contest. Payment of the \$5,000.00 award will be made with appropriate ceremony in the studio on the night of the rebroadcast of the operetta selected as the Great American Operetta in the public participation contest. This rebroadcast will be made as soon as possible after the result of the public participation contest has been determined. The sponsor reserves the right to publicize the names of all persons from whom it receives registrations.

★ OWNER AND
WGN INC. OPERATOR OF
RADIO STATIONS
WGN W59C
445 N. Michigan Avenue, Chicago, Illinois

REGISTRATION BLANK—AMERICAN OPERETTA QUEST

W G N, Inc.

445 N. Michigan Avenue, Chicago, Illinois

(See Section 4)

This is to notify you of the intention of the undersigned to submit a manuscript in W G N's \$10,500.00 quest for the Great American Operetta. It is expressly understood that this registration does not obligate me (us) to submit a manuscript but is for the purpose of enabling you to send me (us) an entry blank with which to submit my (our) manuscript.

NAME.....
STREET AND NUMBER.....
CITY.....STATE.....
NAME.....
STREET AND NUMBER.....
CITY.....STATE.....
(Fill in and mail for receipt by the sponsor not later than midnight of January 1, 1942)